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new concepts in
RENOVATING

structure

Tadao Ando Benetton Research Center

Treviso, Italy

This 17th century Palladian villa stands in a suburb of Treviso, a city 30 kilometers from Venice in northern Italy. Restoring this villa was the point of departure for the design of a new art school called *Fabrica* sponsored by the Benetton Group. It will invite young students from around the world with achievement in realms such as architectural design, photography, graphic art, image media and textiles to explore and create new forms of and uses for the arts, technology and mass media. Through this research center, students coming together from various international backgrounds exchange their cultures.

The Japanese architect Tadao Ando wanted to express this spirit, engaging his serene concrete architecture and the style of the old Italian villa.

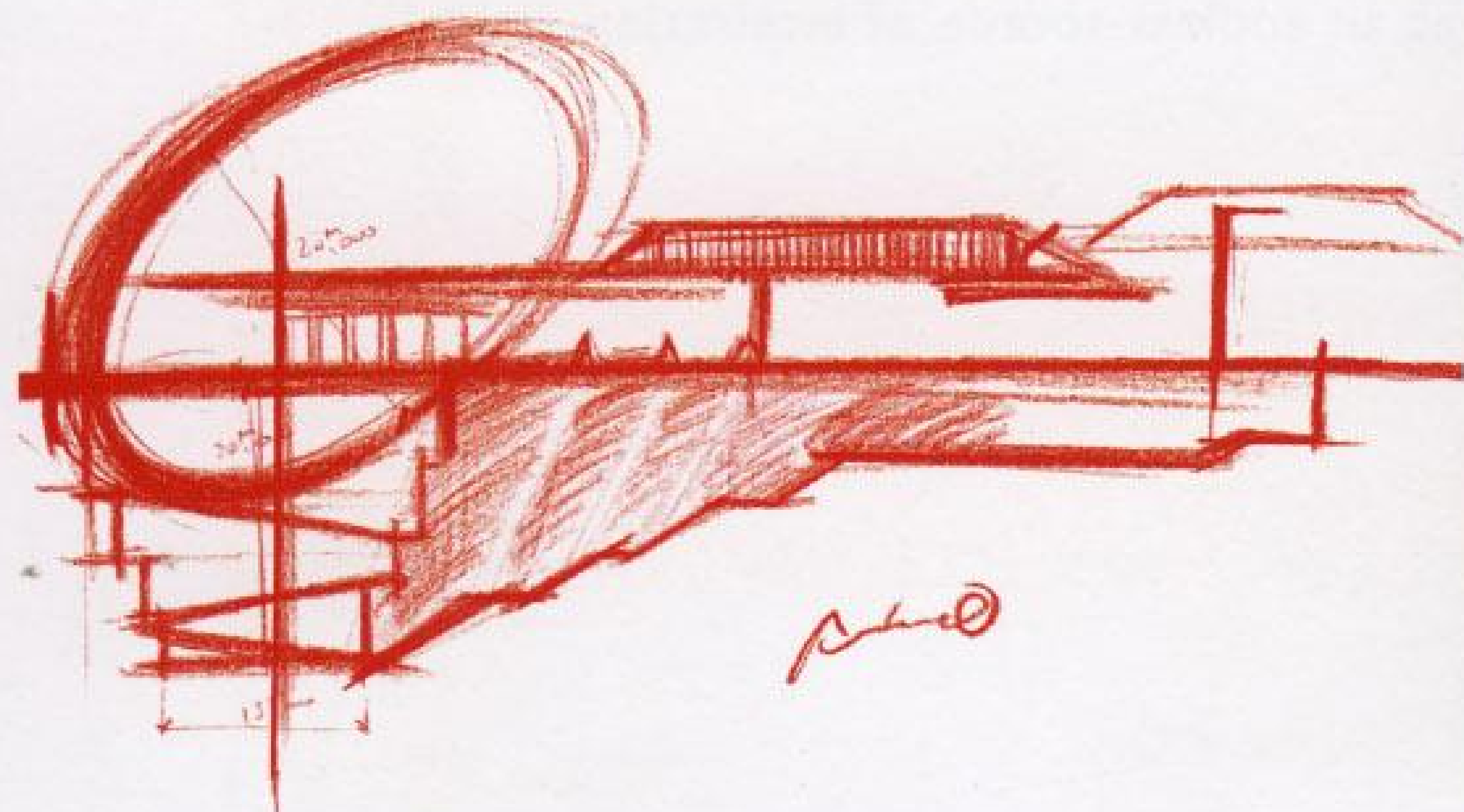
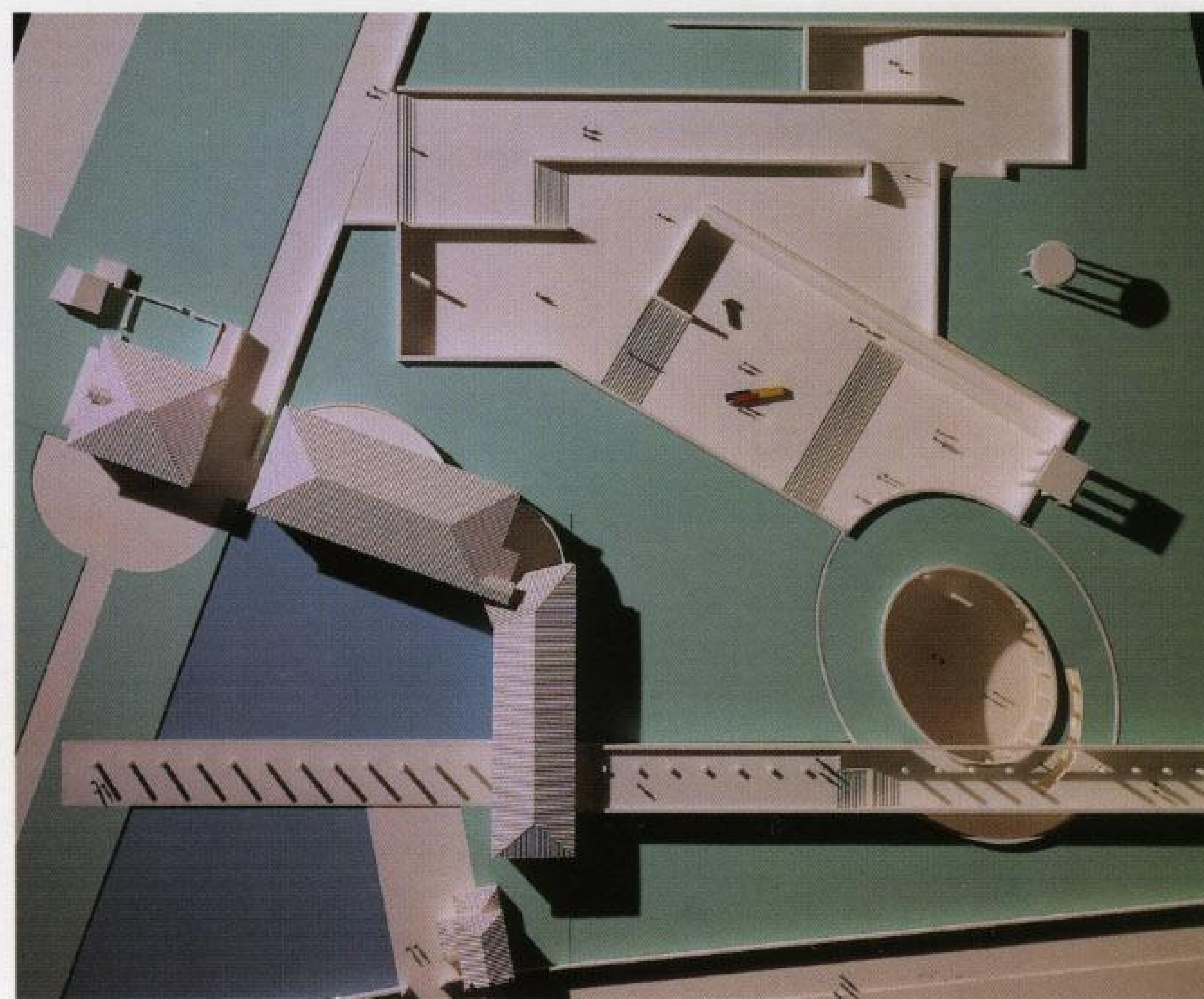
The new additions were sought to bring out the old villa's charm and vitality, and induce —within an overall harmony— a mutually catalytic relationship between the old and the new.

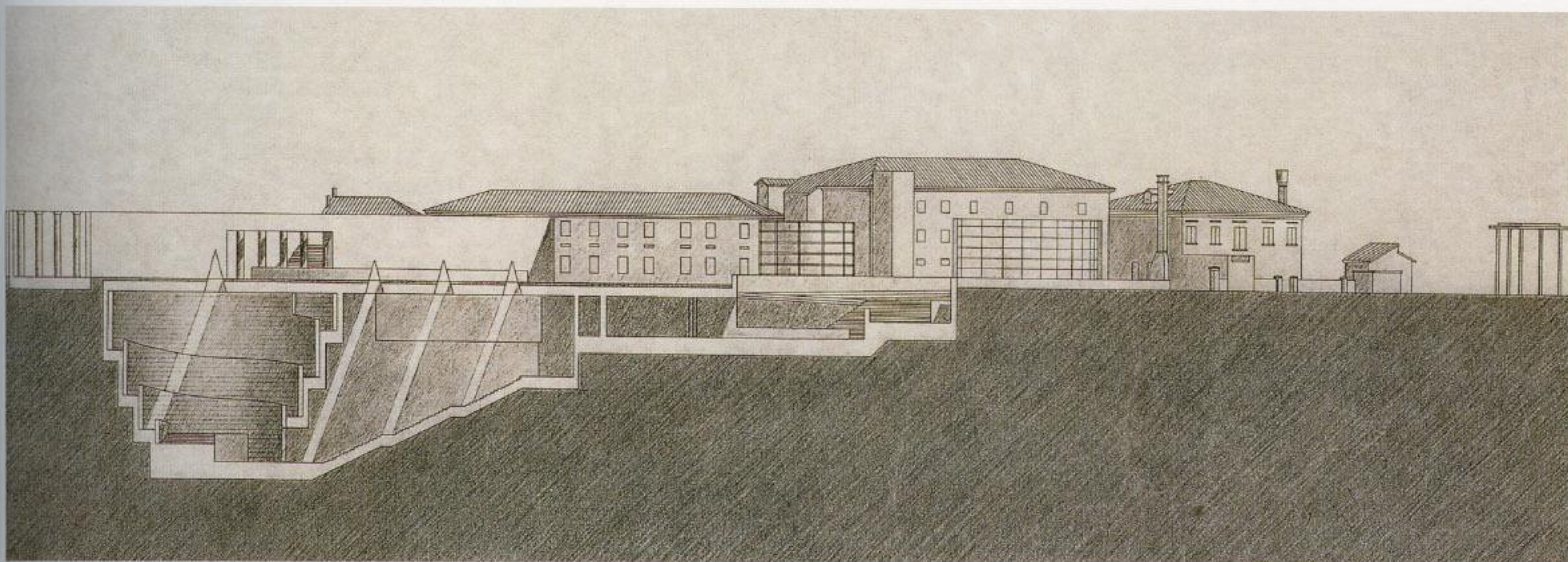
The old villa was restored and converted into studios, a lecture hall, a document center and laboratories. The concrete volume of the elevator shaft and the wide curved concrete auditorium wall with its transparent hinged element stand out against the existing volume. The newly-added columns cross the pond and penetrate the old building, forming a strong statement against the flat Venetian countryside.

The new addition is mostly below ground. A spiral-shaped library, an art gallery and other workshops are located around a subterranean rotunda or along a sunken court.

A new colonnaded gallery is built across the site, penetrating the old villa. On both sides, a large pond welcomes the visitor and creates an effective scenery with the reflection of the villa and its columns on the water.

Photographs: Pino Musi & Tadao Ando







The linear sequence created by the columns reflects the surface of the water contrasts with the flatness of Venetian rural landscape and evokes the tranquility of surroundings.

The addition of new architectural elements gives the building new features and places in a setting of total harmony.









Helfand Myerberg Guggenheimer Architects' Office

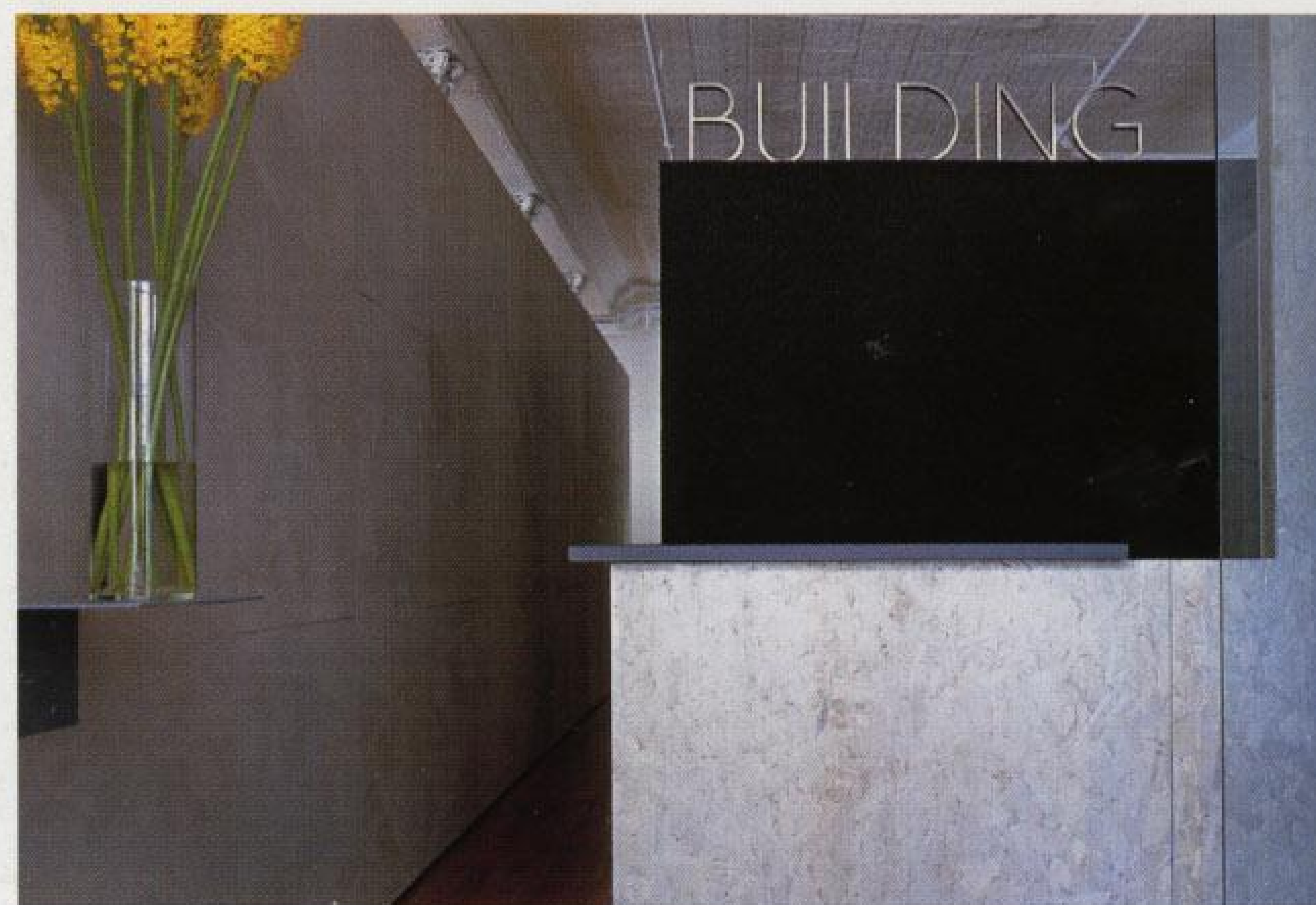
New York, USA

Representing the first collaboration of a new design partnership, the renovated 6000 ft², 13-foot-high industrial loft space, located in Soho, embodies the design principles of the firm: functional architecture rooted in the traditions of modernism that exploits simple geometry and ordinary materials to poetic effect. The program called for 30 workstations, with extensive technical and material libraries, production areas and meeting spaces of various sizes. The result is an office design which synthesizes a lively, humane working environment while providing many different kinds of experiences, from private endeavor to group collaboration.

Slotted cleanly into the tall industrial space, new elements are simply and crisply expressed. Ordinary materials are used or finished in unexpected ways, animating and enlivening the straightforward layout. The free standing wall set parallel with the line of existing Corinthian columns demarcates entrance and support spaces from more general working areas and provides a remarkably effective sound sink, creating a tranquil and quiet working environment. Workstations and partitions are created from panelled oriented strand board (OSB), finished with aluminum dust. Recycled ground rubber sheeting is used to clad the production screen walls, providing additional sound absorption and tack space. Existing strip flooring is given a luminous finish with bronze dust embedded in polyurethane.

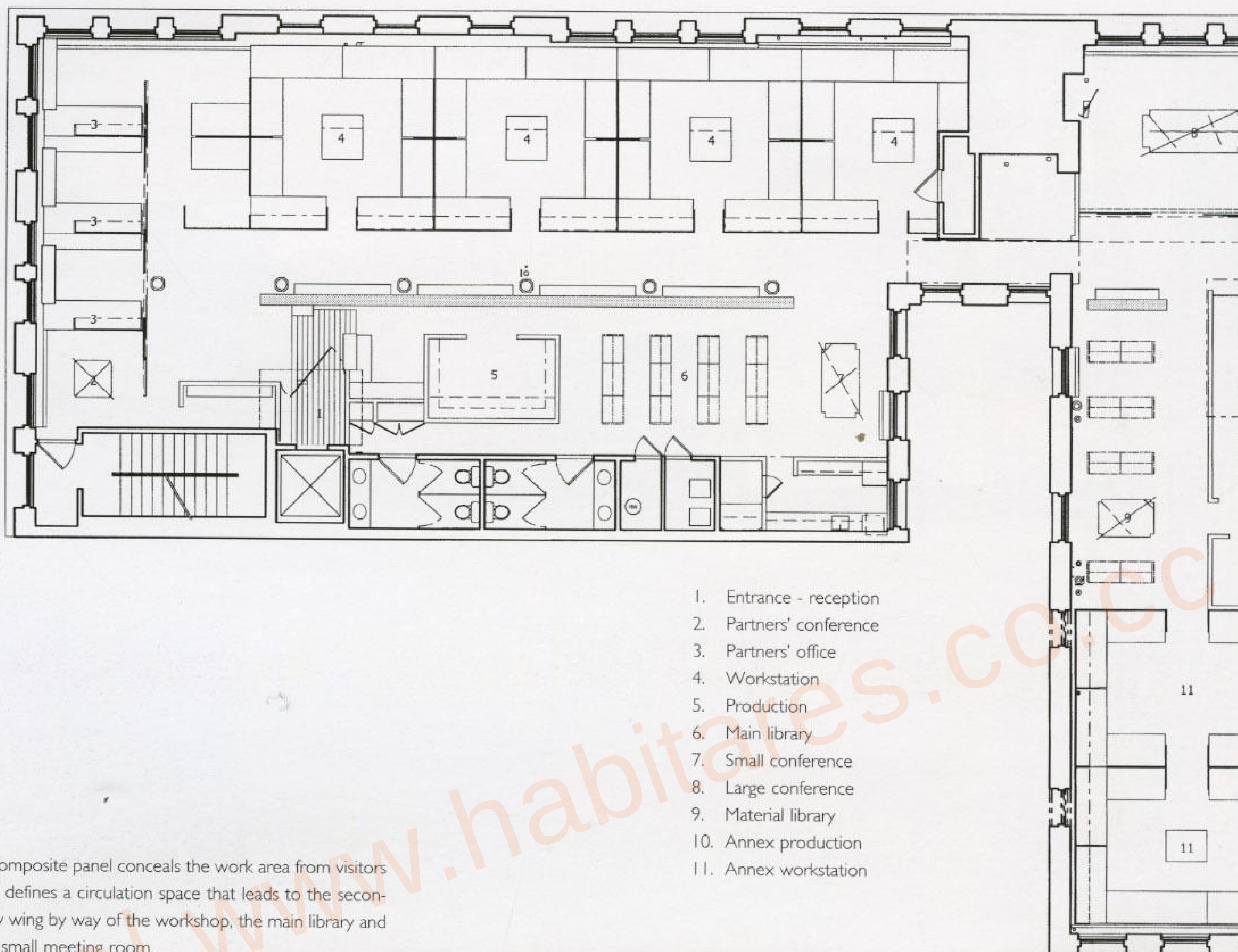
Individual workstations are clustered together in four person pods, strung along a row of north-facing windows. The space between the workstations and dividing wall becomes a processional gallery for project material, leading to a large conference room at the elbow between the two wings. The partners' offices are organized behind a corrugated screen of shimmering translucent plastic panels that run perpendicular to the main dividing wall.

Photographs: Paul Warchol

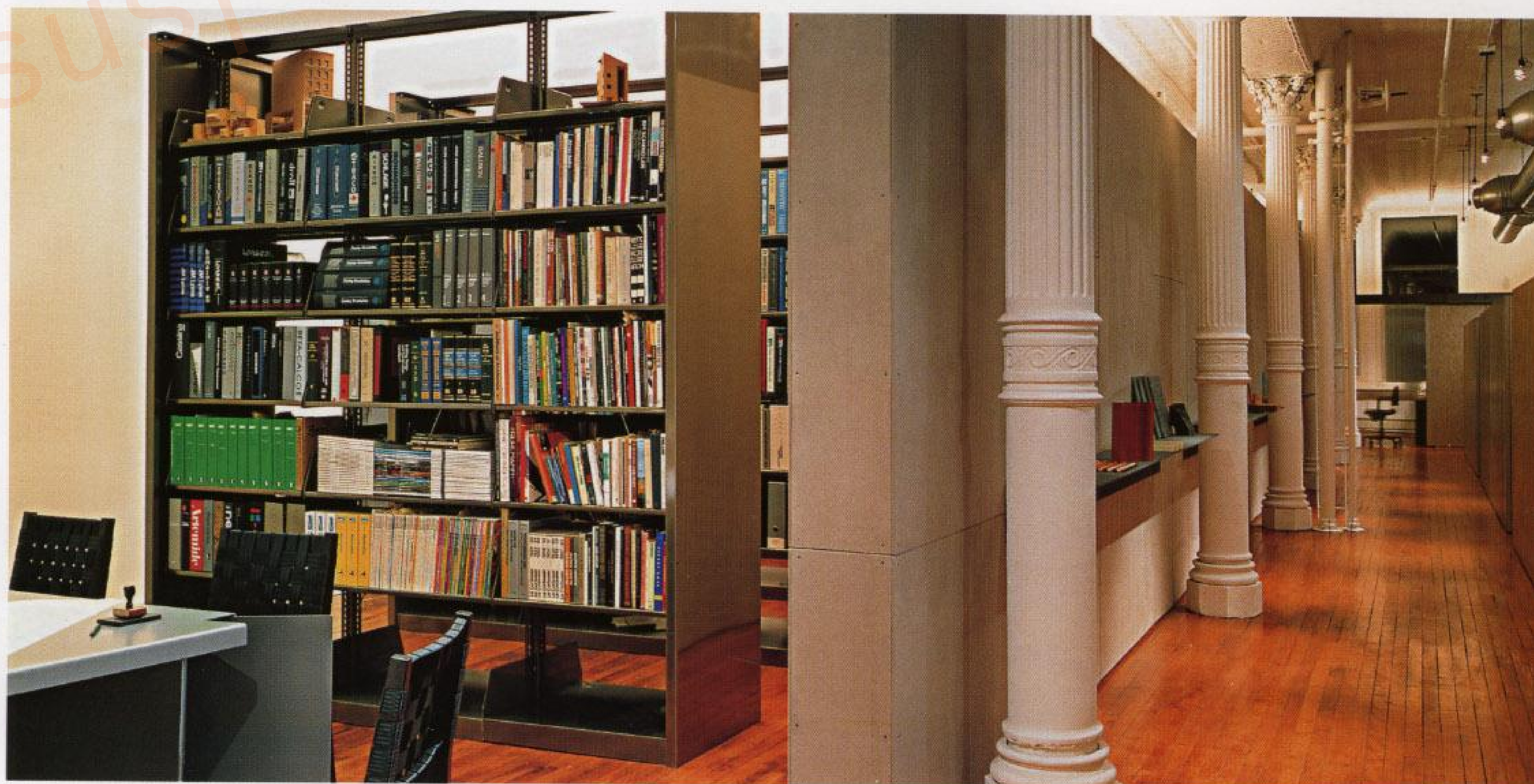








A composite panel conceals the work area from visitors and defines a circulation space that leads to the secondary wing by way of the workshop, the main library and the small meeting room.





de Architectengroep (Bjarne Mastenbroek) Conversion and Extension of a Culture and Education Center

Den Helder, The Netherlands

In spite of its apparent complexity, this is a surprisingly low-cost rehabilitation and extension of a former school building. Like a parasite, the new wing takes hold of the existing structure: the glazed facade of the new wing also wraps around and enfolds the long nave of the old school house and the bathroom units.

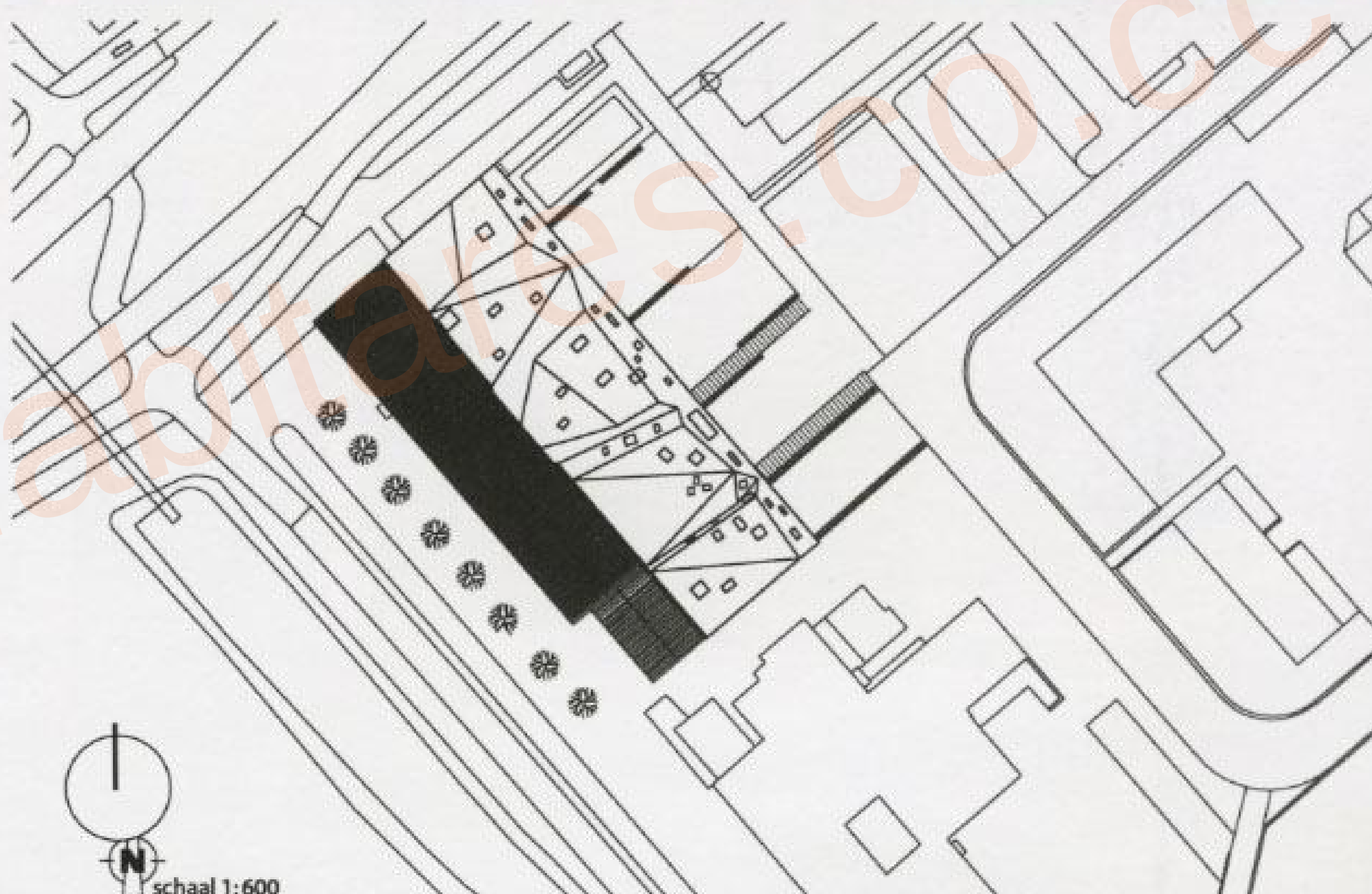
The extension is therefore extremely efficient in terms of overall floor space. All functions requiring different ceiling heights are situated on the first floor of the extension.

In this cold northern clime with short winter days, the maximizing of natural light was a central preoccupation in the extension. The entire ground floor elevation along the front of the building is glazed. Both floors of the two sides of the new wing are also completely glazed; while a sense of uniformity between the new and the old is achieved by continuing this glazing around the existing structure.

A series of smaller windows and skylights have been haphazardly punched into the various sloping planes of the new roof, creating interesting lighting effects in the interior during the day. Externally, these small windows serve to break up an otherwise imposing and bulky roof.

The new wing is covered by a steel construction with a traditional wood and bitumen roof, which is in turn covered by a skin of Western Red Cedar planking. This outer skin serves as a sort of elegant camouflage, while also shielding the front of the building from too much direct sunlight.

Photographs: Christian Richters



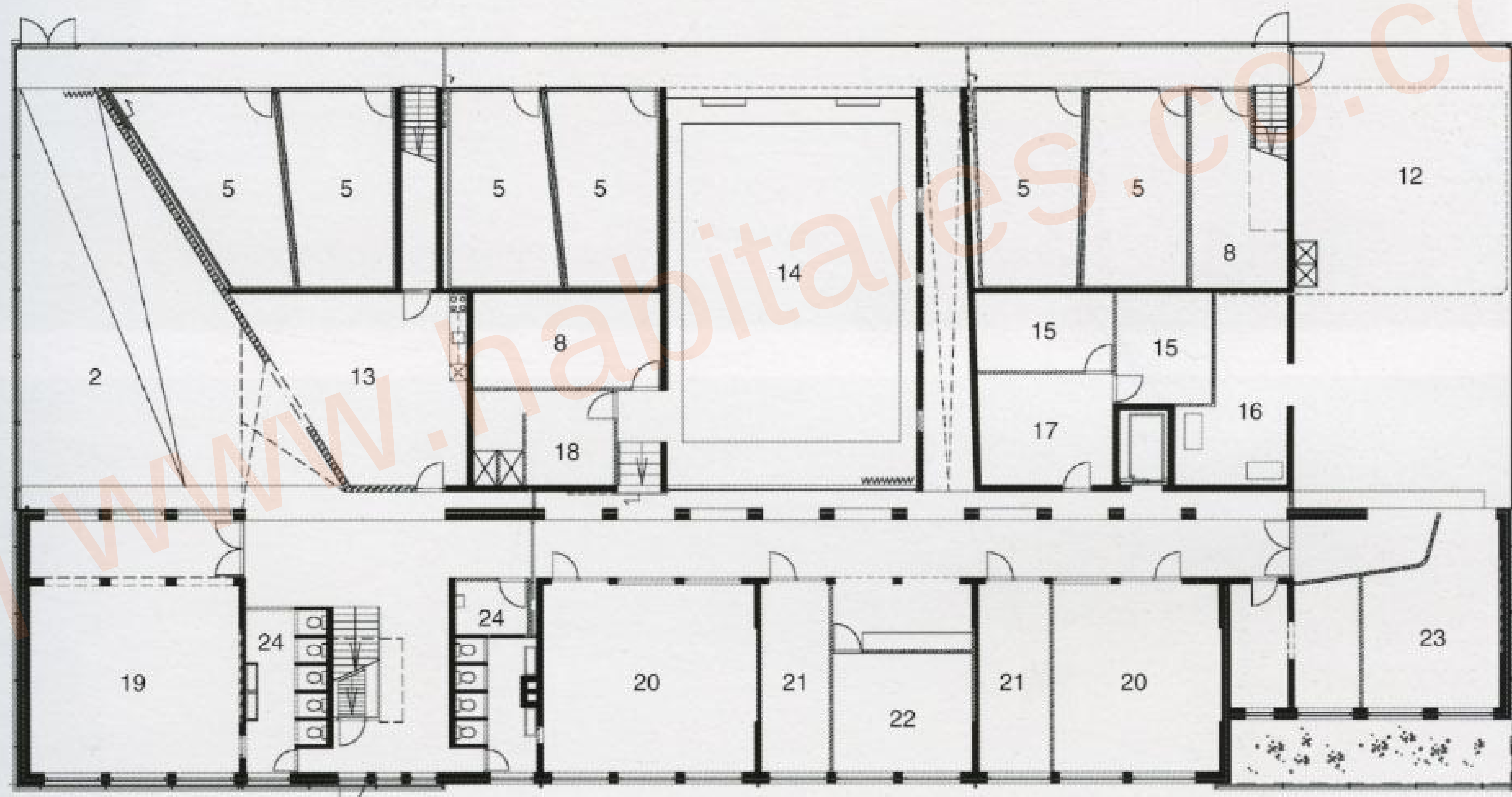
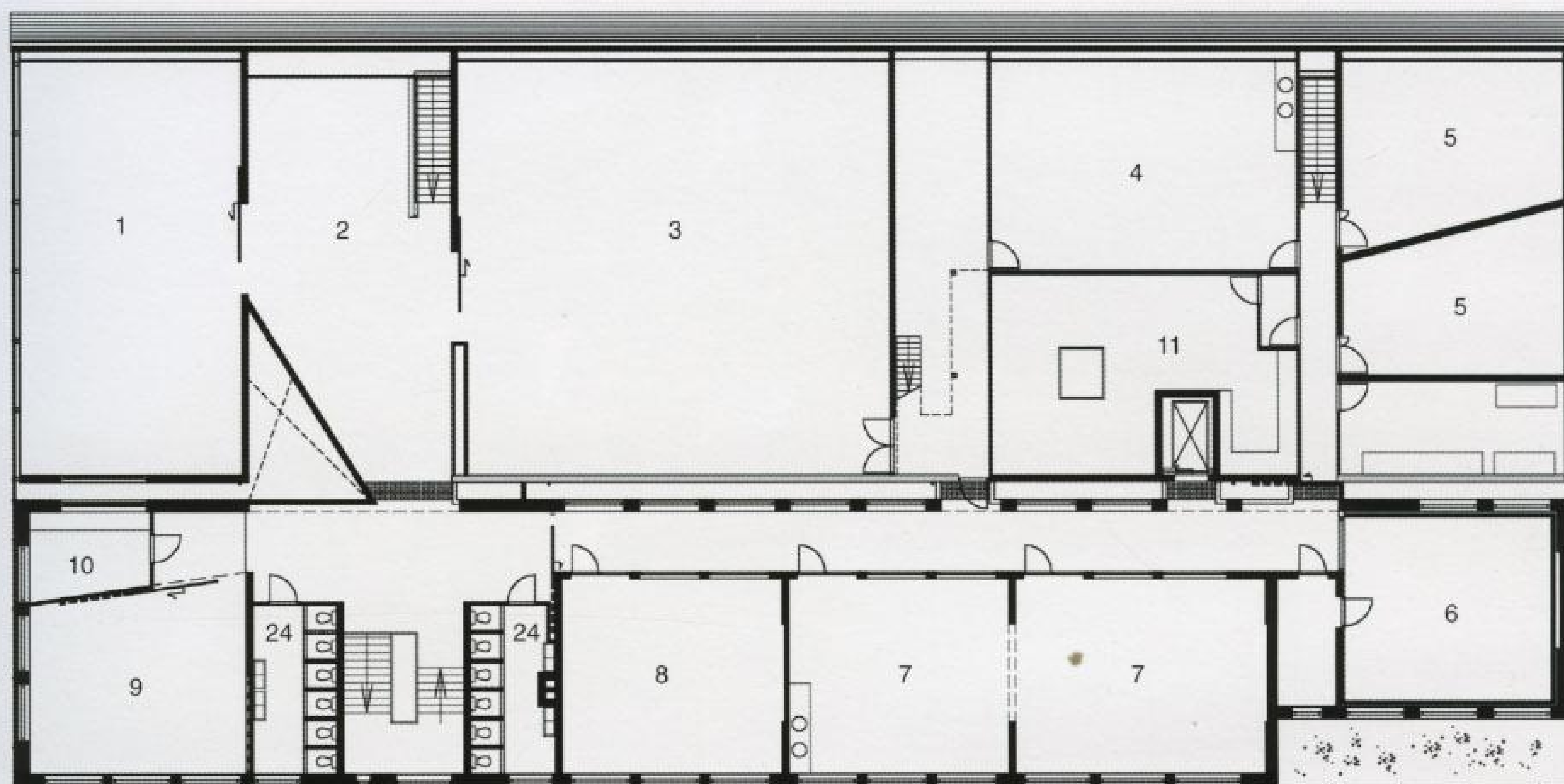


The long nave and bathroom units of the original school house are the anchor around which the new project is wrapped. Three of the facades have been almost entirely glazed in order to bring in the maximum amount of natural light - a central theme in this project due to the cold northern climate.

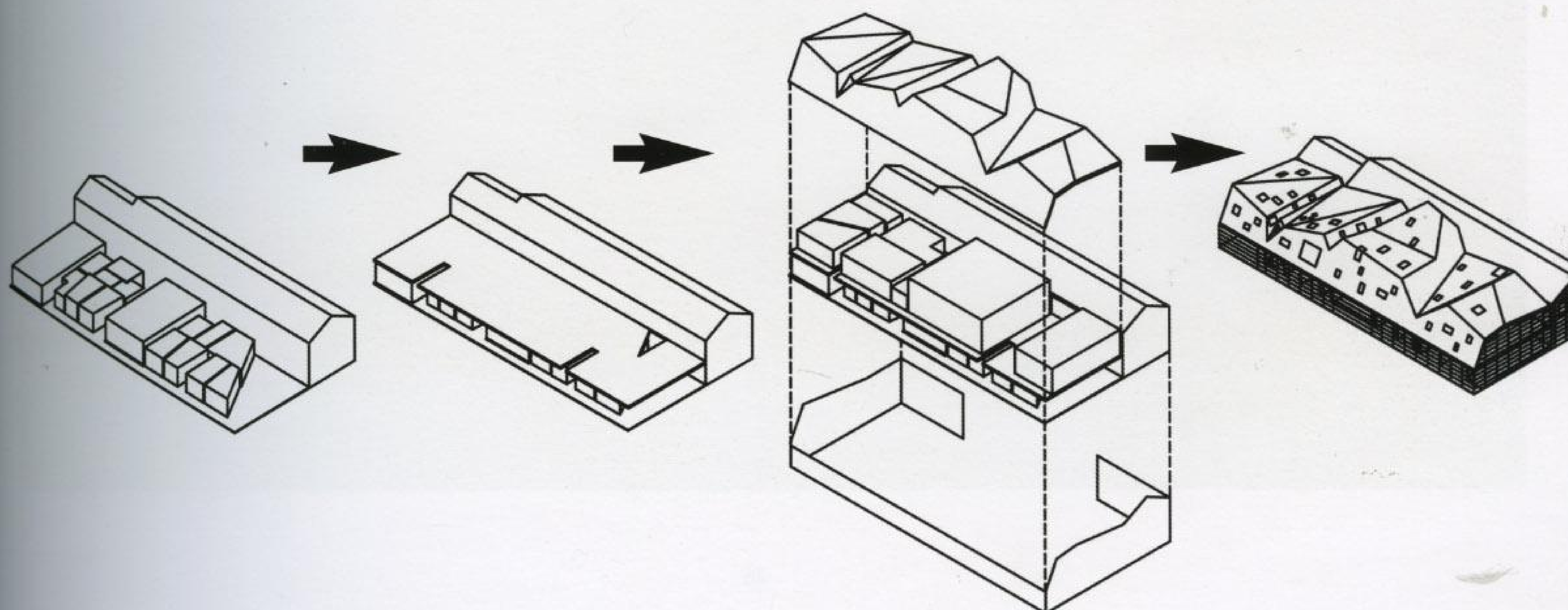


Upper floor plan

1. Rehearsal (piano room)
2. Foyer
3. Conference/performance hall
4. Photography studio
5. Music room
6. Soundproofed music room (drum room)
7. Drawing room
8. Storage room
9. Meeting room
10. Sound control room
11. Photo lab
12. Sculpture room
13. Pantry
14. Dance room
15. Assembly room
16. Heating
17. Audio-video
18. Wardrobe
19. Administration
20. Consulting
21. Coordination
22. Media archive
23. Sculpture storage
24. Bathroom



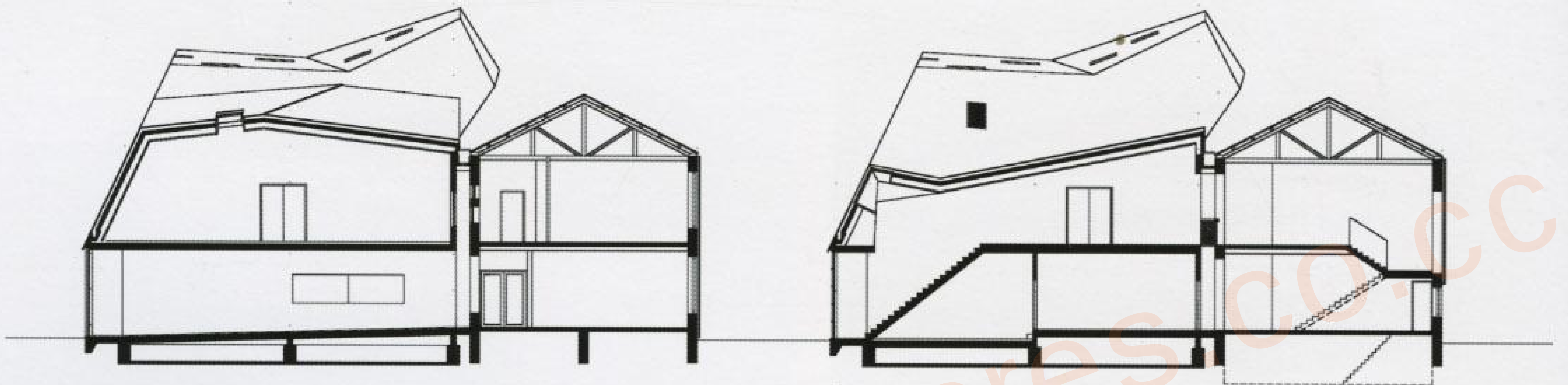
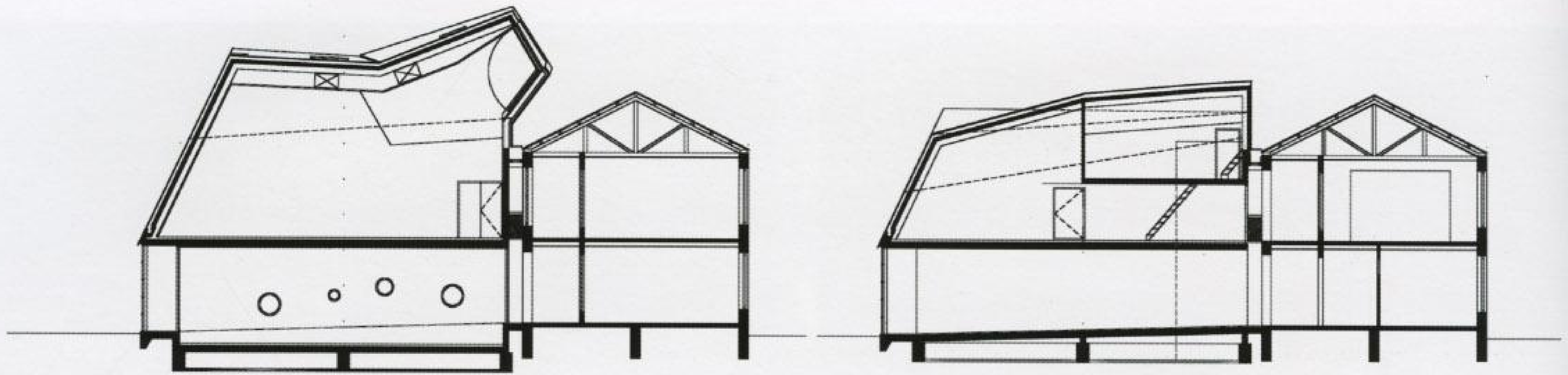
Ground floor plan



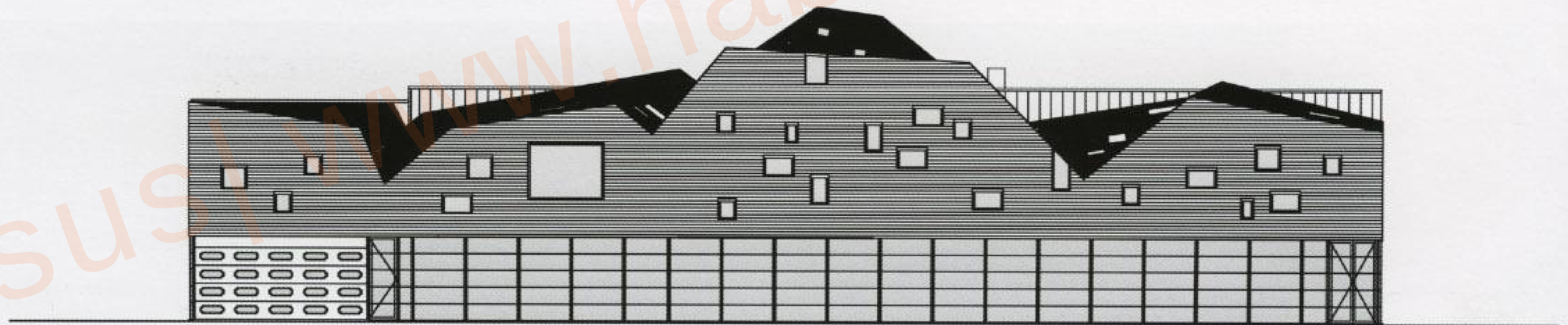




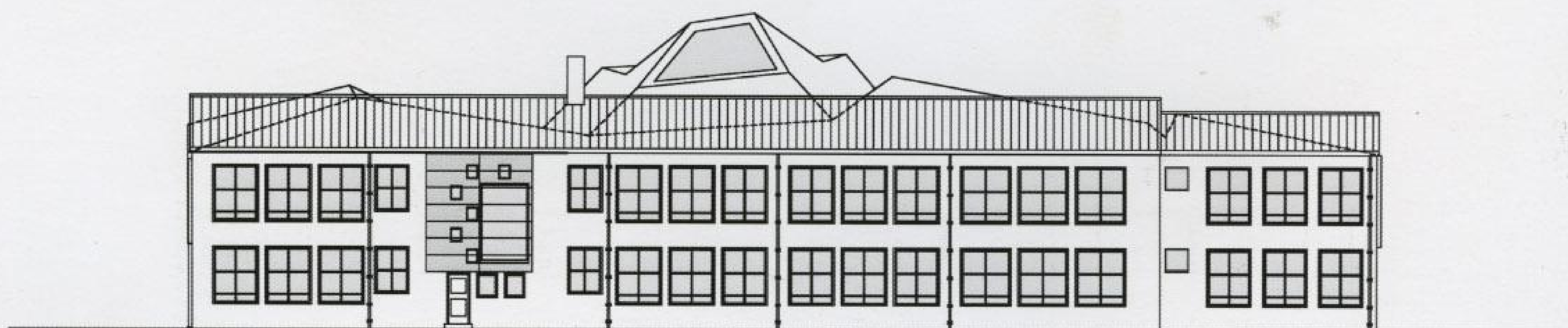
The new wing is covered by a steel construction with a traditional wood and bitumen roof, on top of which is a skin of Western Red Cedar wood planking, which serves as camouflage and heat insulation.



Cross sections

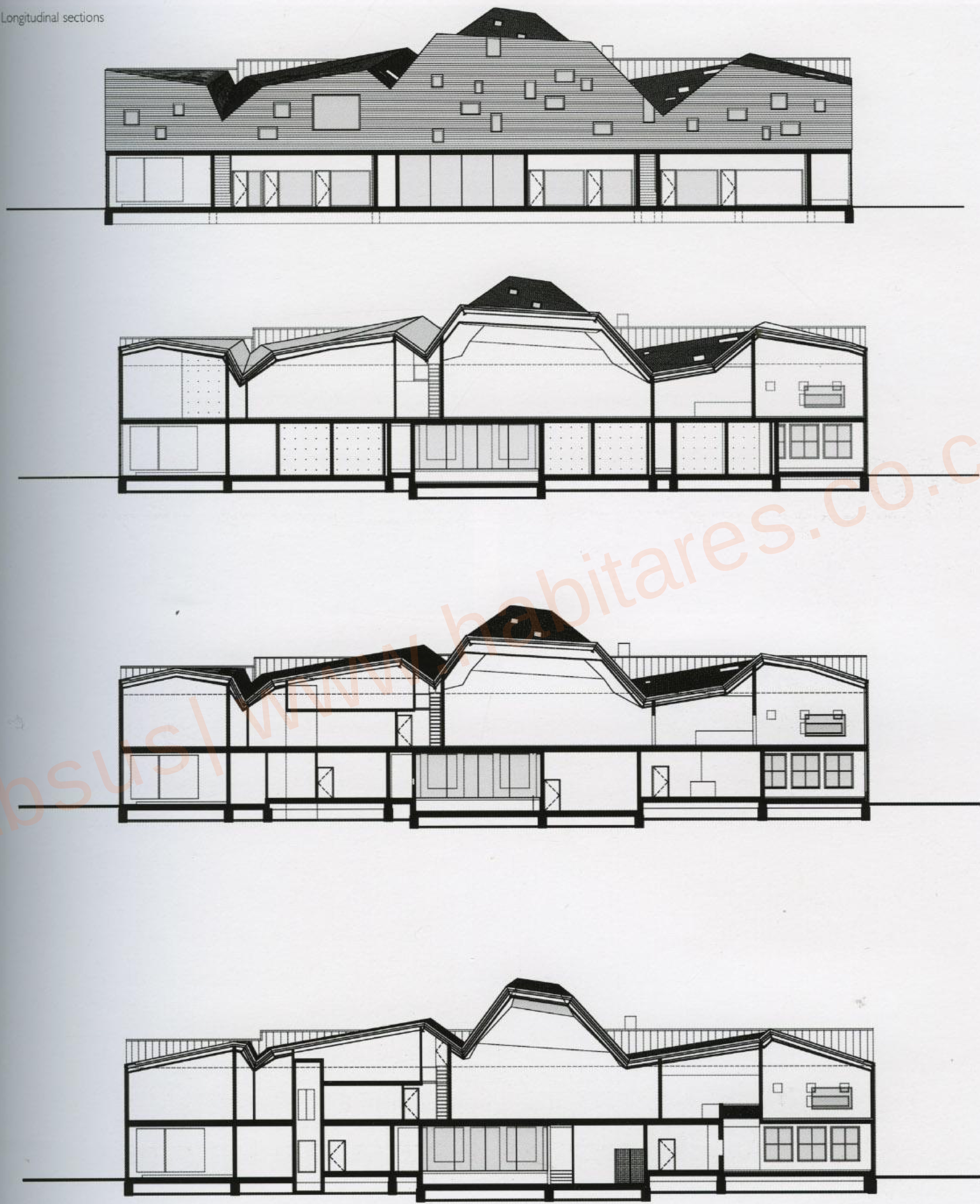


Main facade



Back facade

Longitudinal sections







Rataplan Bürombau Vienna Paint

Vienna, Austria

An industrial workshop dating from 1899 was converted to provide the offices of a digital company. The commission was to contain workstations, a computer room, scanner room, film processing equipment, etc. all of which would be cross-linked. Each of these fields also had to correspond to different requirements of acoustics, lighting and climate.

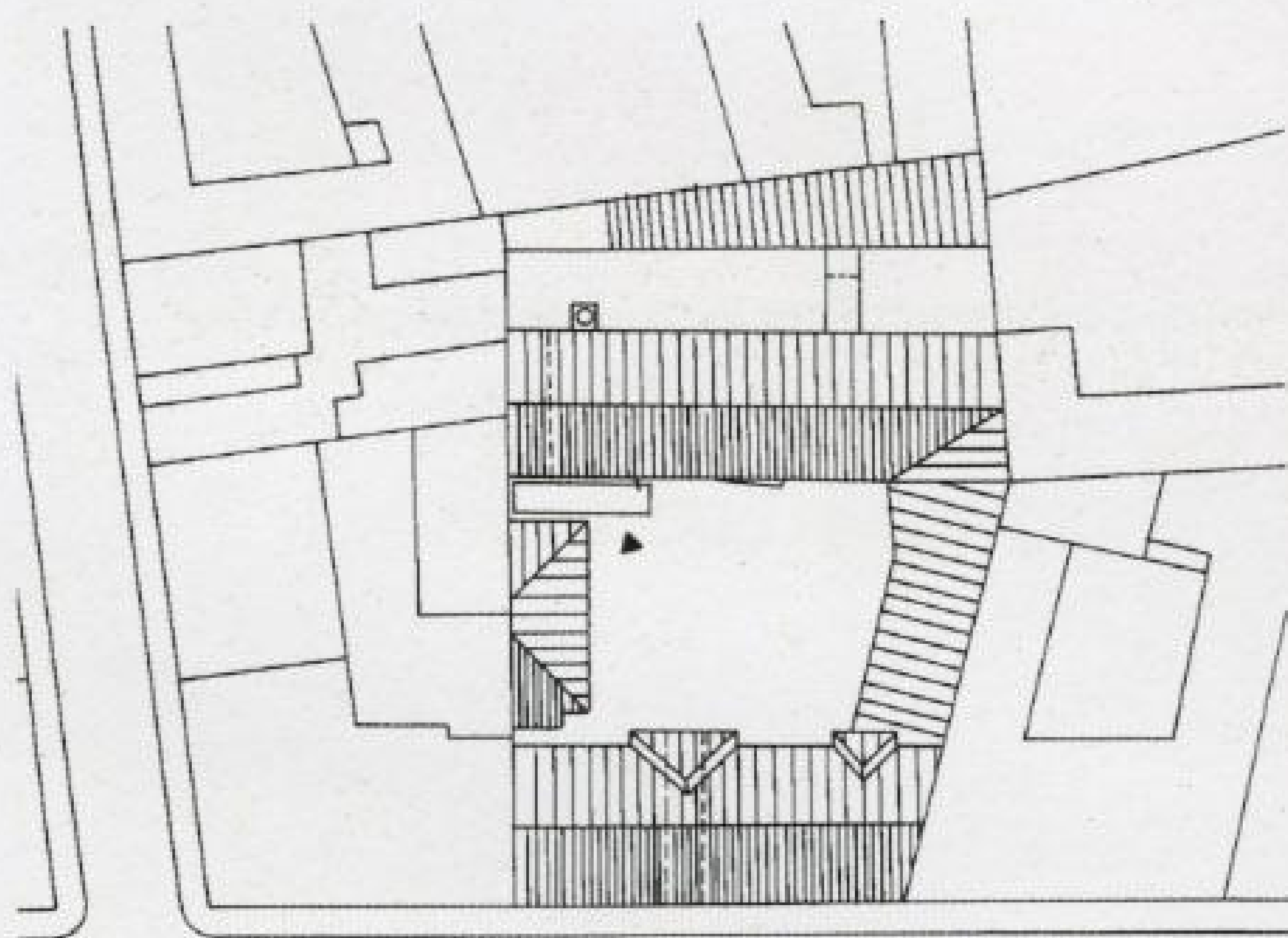
It was a very important starting point of the architectural concept to create no cells but to conserve the originally open space and generate views.

There are offices on the first floor, an exhibition space on the ground floor and a coffee house in an annex. The entrance area is marked by a horizontal style plate, which acts as a canopy, and a vertical one that leads to the depth of the space. A new staircase leads to the upper level where the offices are located. This staircase is formulated as an upright element linking the two floors. The existing elevator was partly exposed by removing a wall and part of the ceiling. The windows have been enlarged and transformed; now they give views of the industrial chimney and allow it to function inside the space.

In the upper floor the horizontal composition remains, by means of three freestanding, articulated shelf elements. As with everything new in the building, these elements are set at an angle of 11° to the existing walls from the backbone of the space and accentuate the perspective. All abutments to existing walls and the roof are in glass to maintain the sense of spatial continuity.

On account of the different requirements, it had to be possible to close off the individual areas. Between the closed areas are the 'work bays' of the zones without special acoustic and climatic requirements. The office in the middle of the space represents the 'market place' where clients are received.

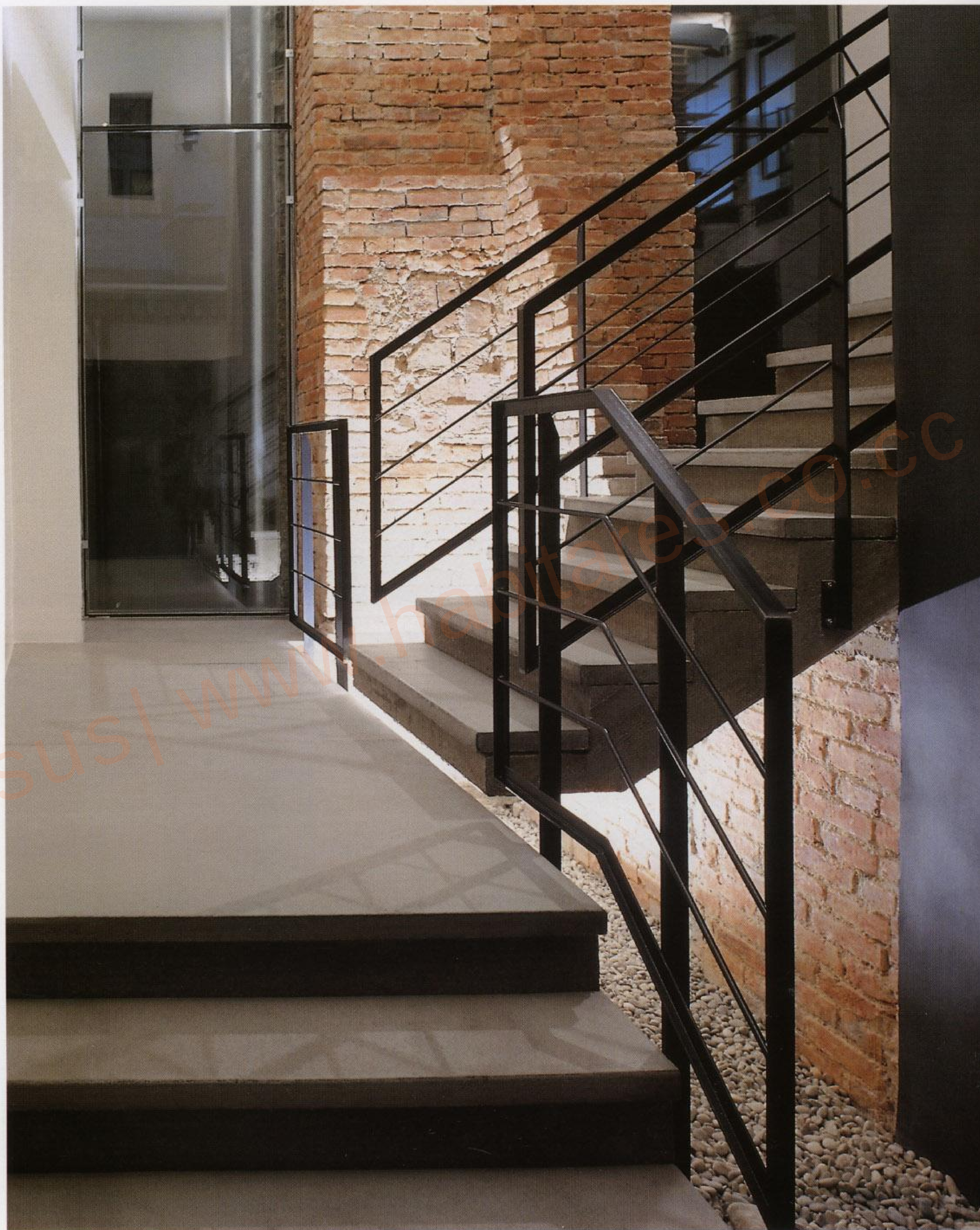
Photographs: Markus Tomaselli



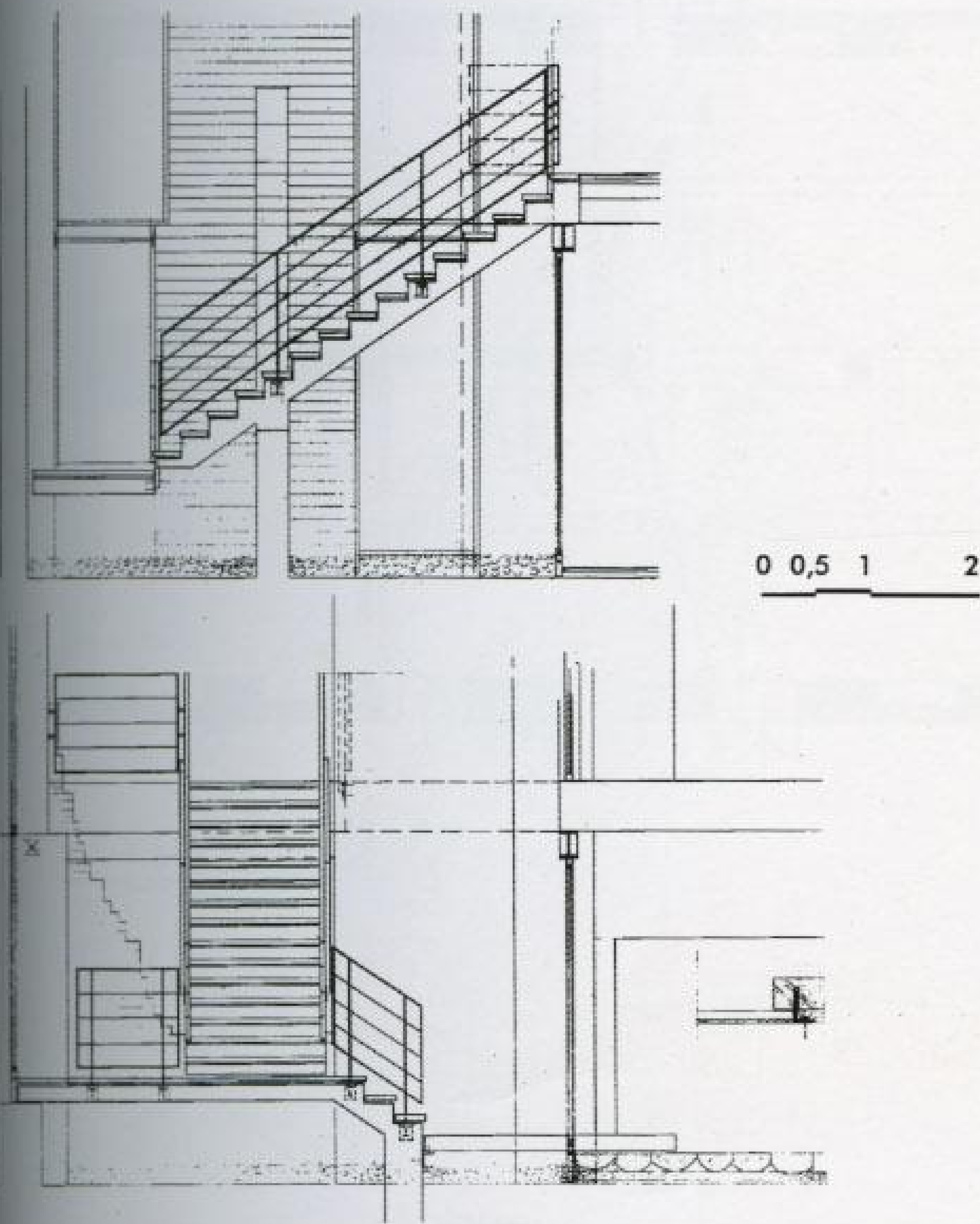
Site plan





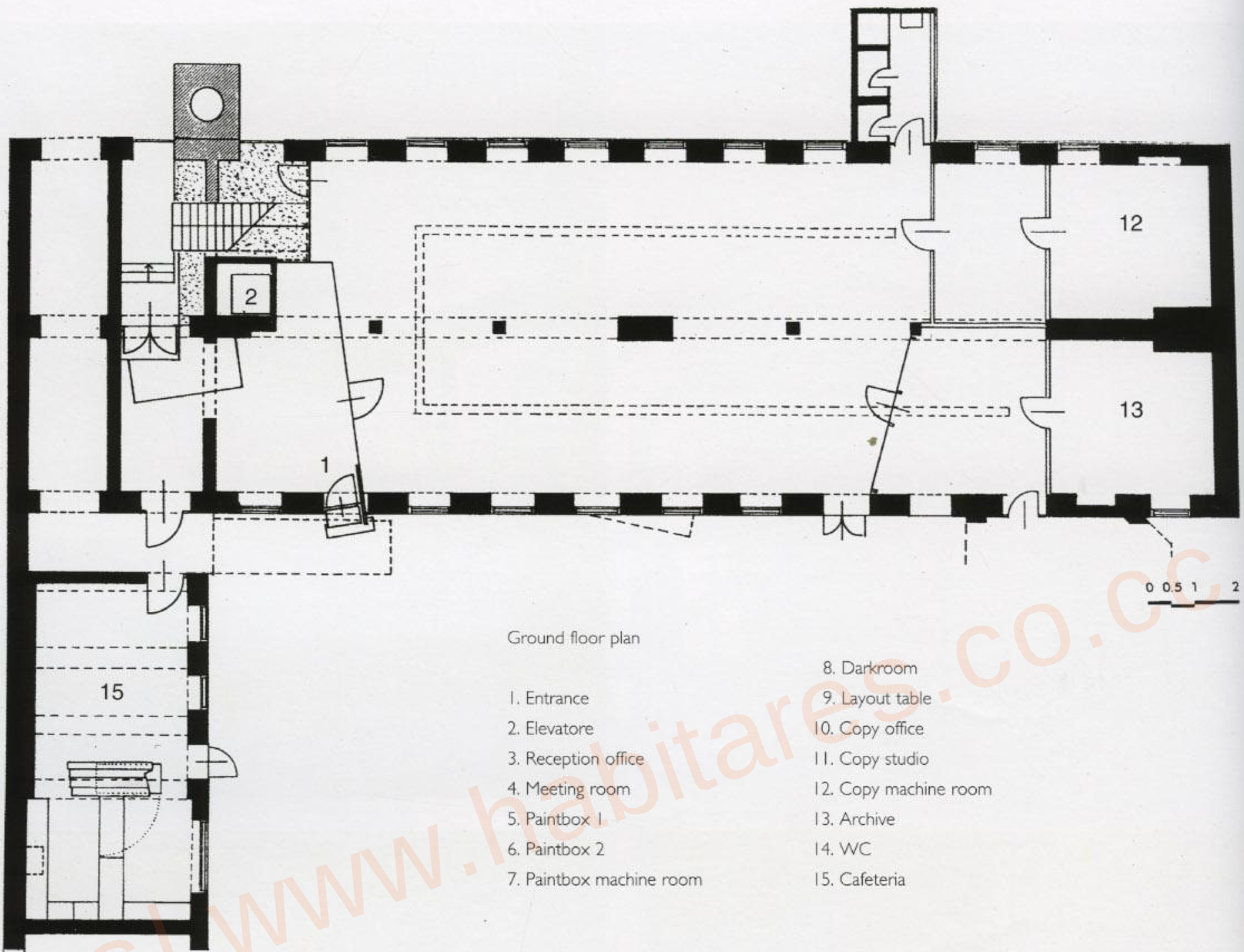


This industrial workshop was built in 1899; its interior was totally remodelled in order to house new offices.
Here, detailed views of the staircase leading to the upper level, which has been maintained as a single, indivisible space.

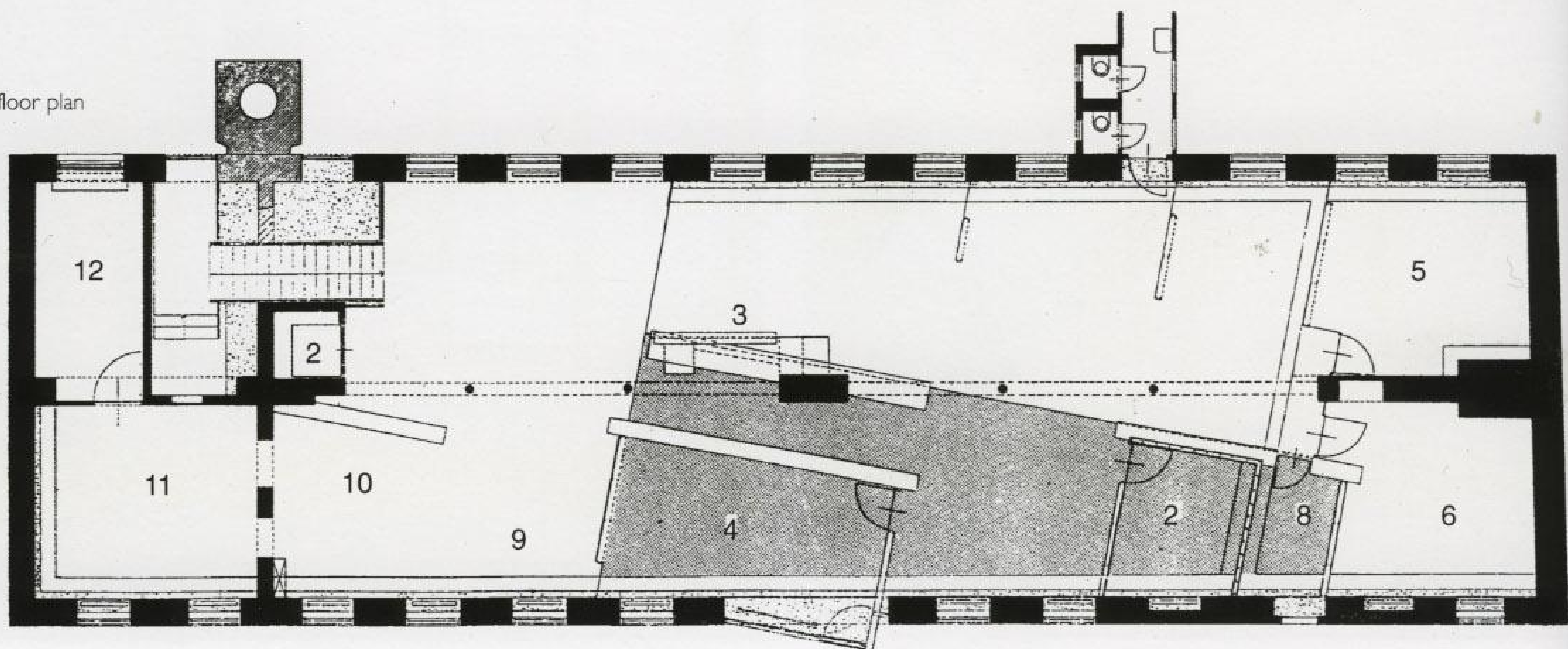


Construction detail of the staircase.

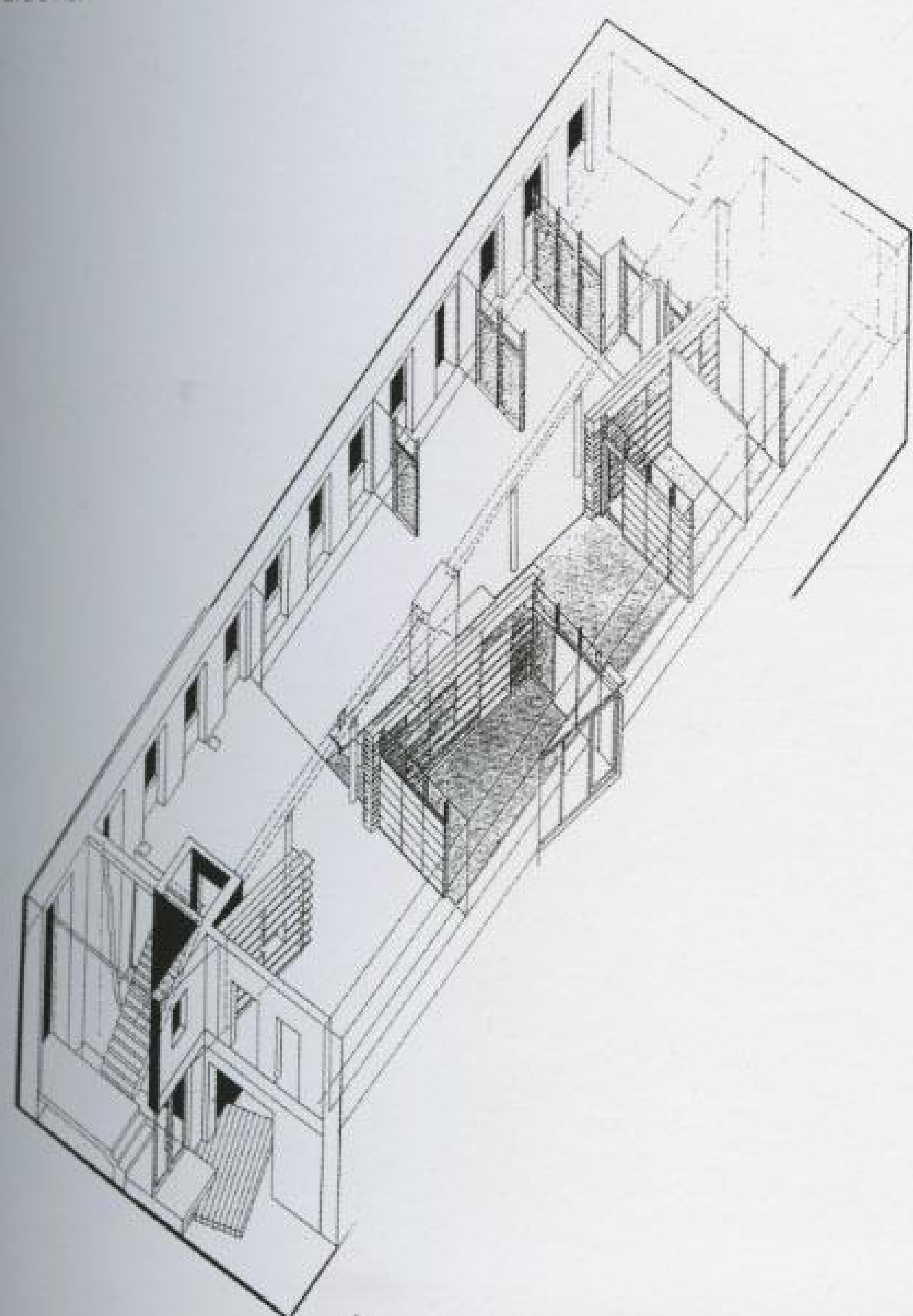




First floor plan



Three self-supporting shelving units placed at an angle of 11° against the walls of the building articulate the space and accentuate the effect of perspective. The elements of glass and perforated metal plate appear either transparent or opaque, depending on the lighting conditions.



Eduardo Souto de Moura & Humberto Viera Inn at Santa Maria do Bouro

Amares, Portugal

This project aims to adapt, or rather to make use of the stones available to create something new. This is a new building, in which various voices and functions (some already registered, others still to be constructed) intervene; it is not reconstruction of the building in its original form.

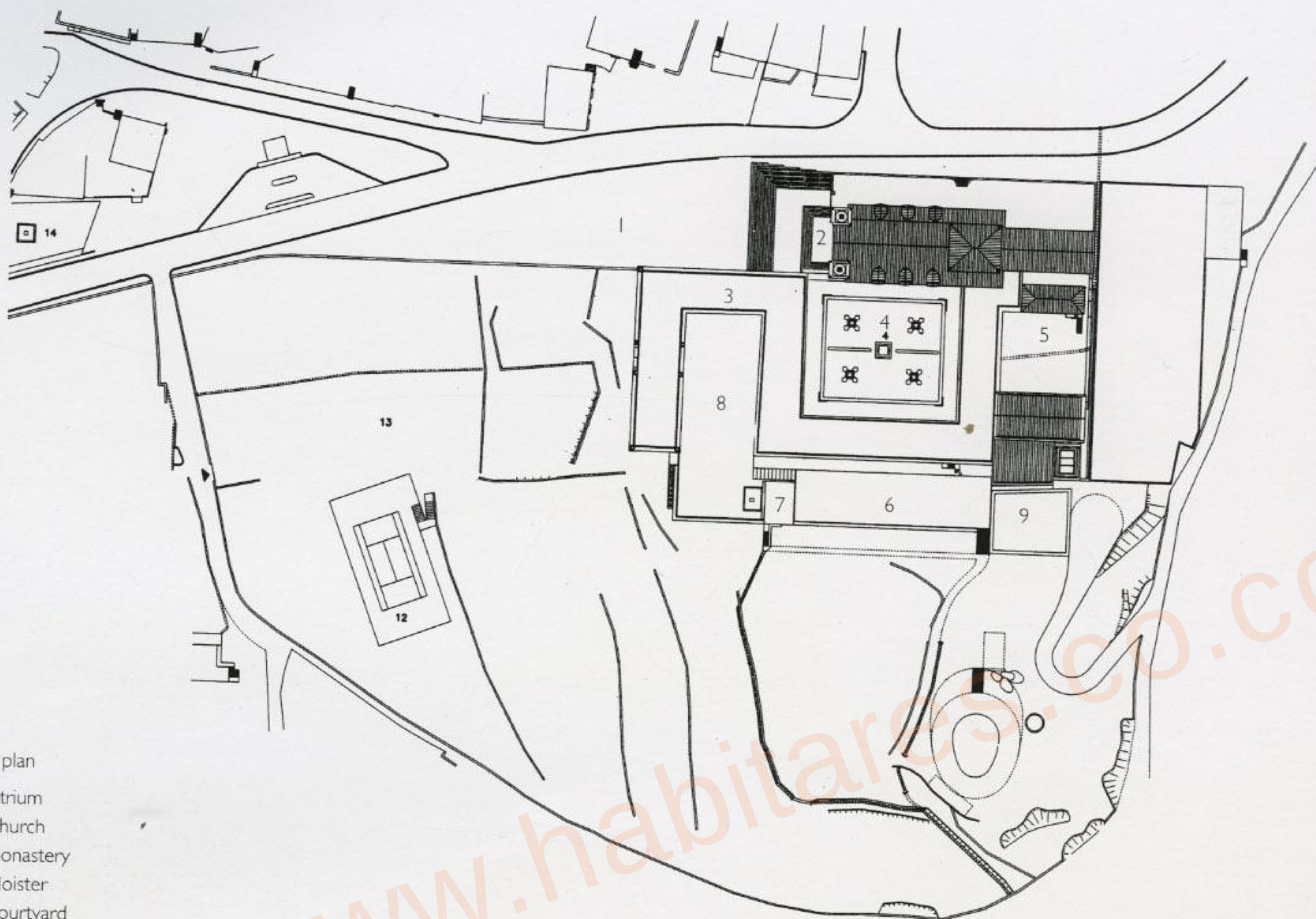
For this project, the ruins are more important than the Convent. It is they that are open and manipulable, just as the building was during its history. This attitude is not meant to express or represent an exceptional case justifying some original manifesto, but rather to abide by a rule of architecture, more or less unchanging through time.

During the design process, lucidity between the form and the program was the desired aim. Faced with two possible approaches, the architects chose to reject the pure and simple consolidation of the ruin for the sake of contemplation, opting instead for the introduction of new materials, uses, forms and functions *entre les choses*, as Corbusier said. The picturesque is a question of fate, not part of a projection or program.

Photographs: Duccio Malagamba

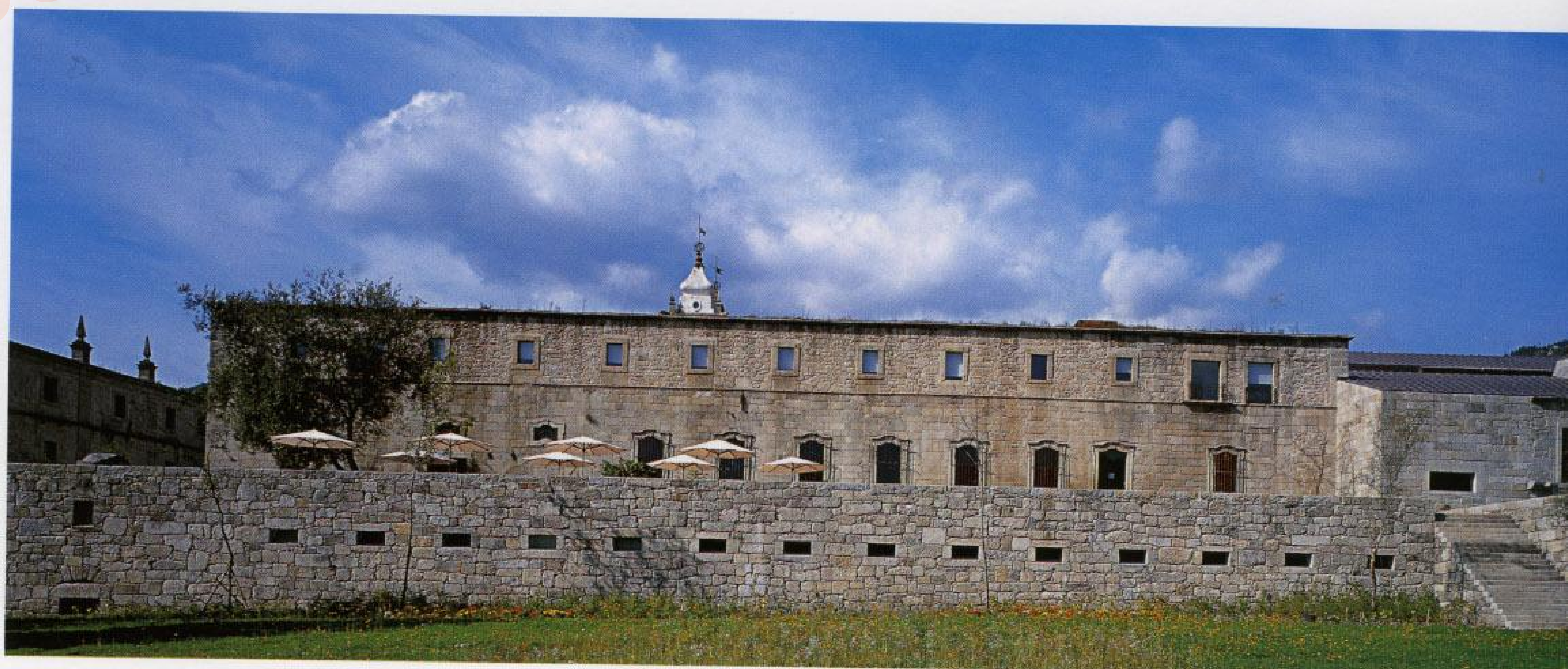


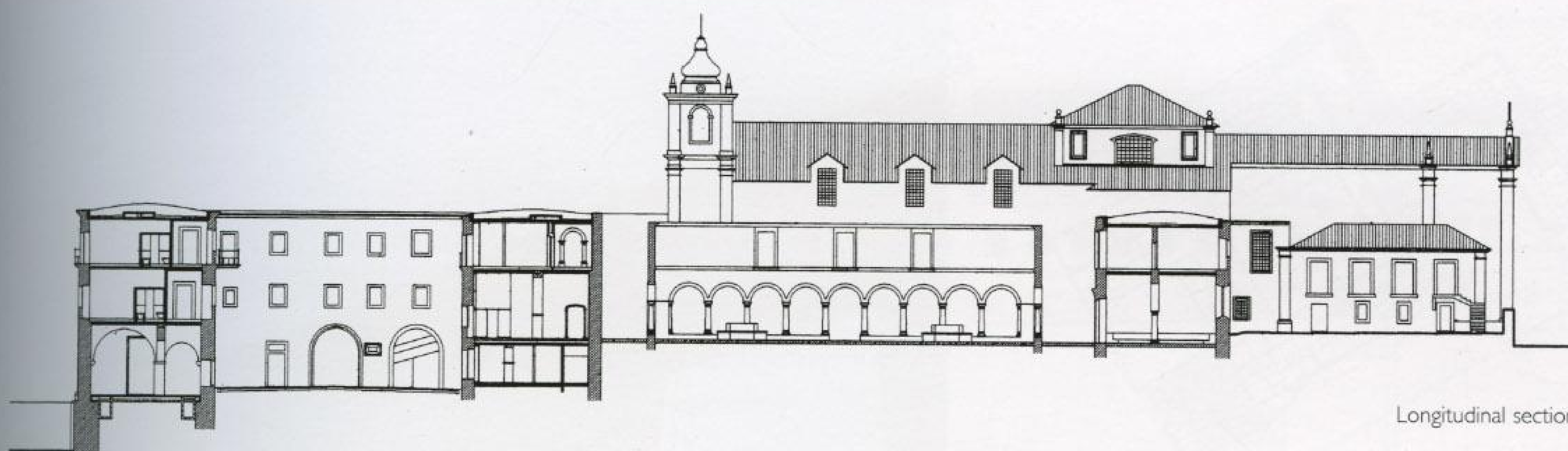




Site plan

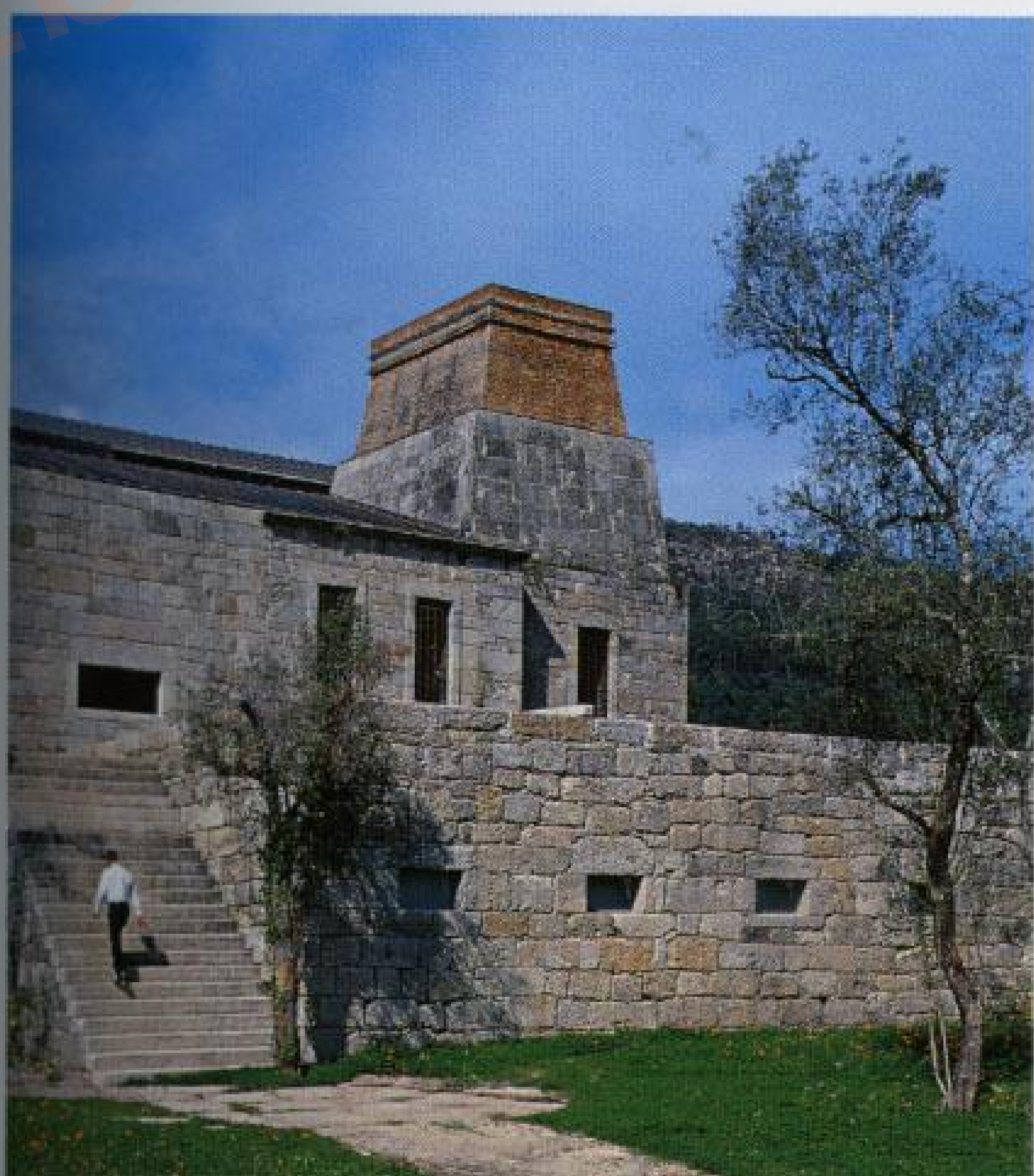
1. Atrium
2. Church
3. Monastery
4. Cloister
5. Courtyard
6. Orange grove
7. Windmill
8. Terrace
9. Water

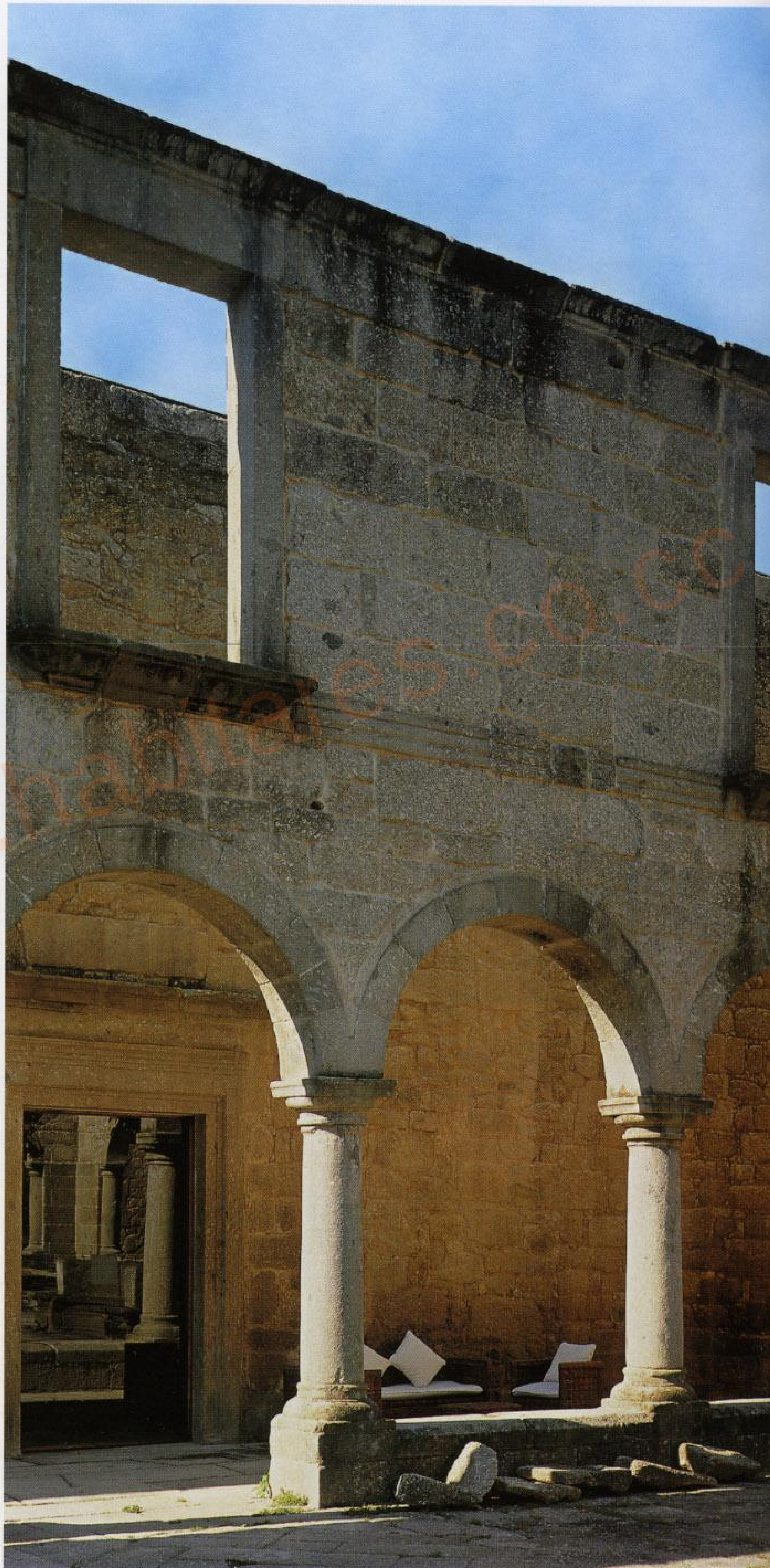
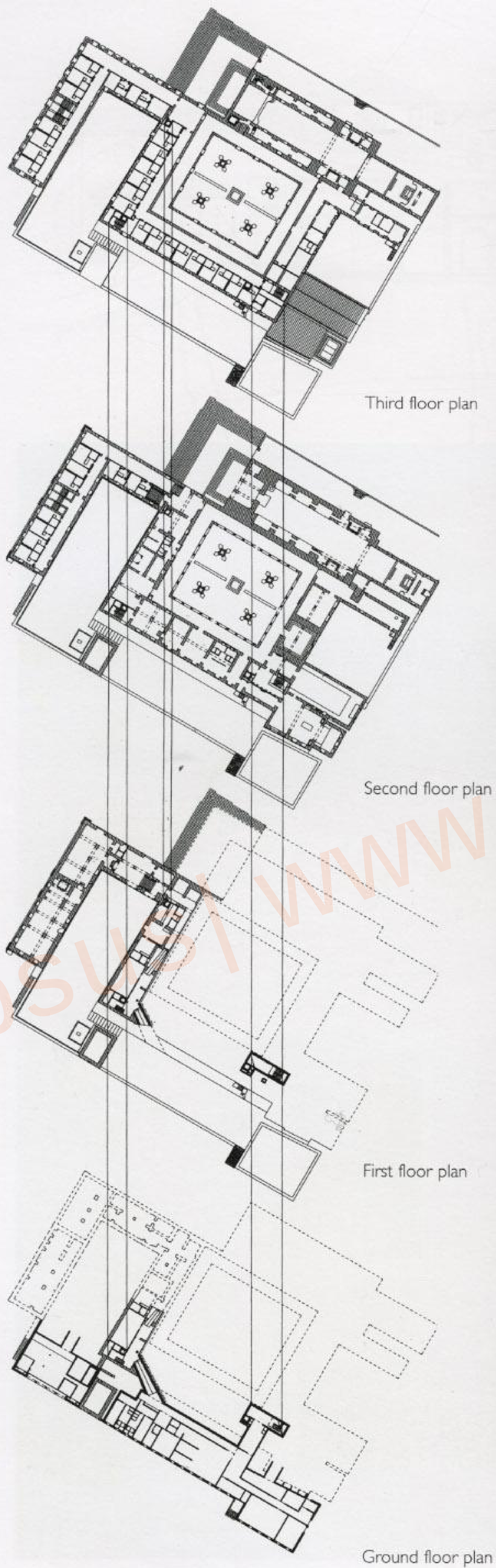




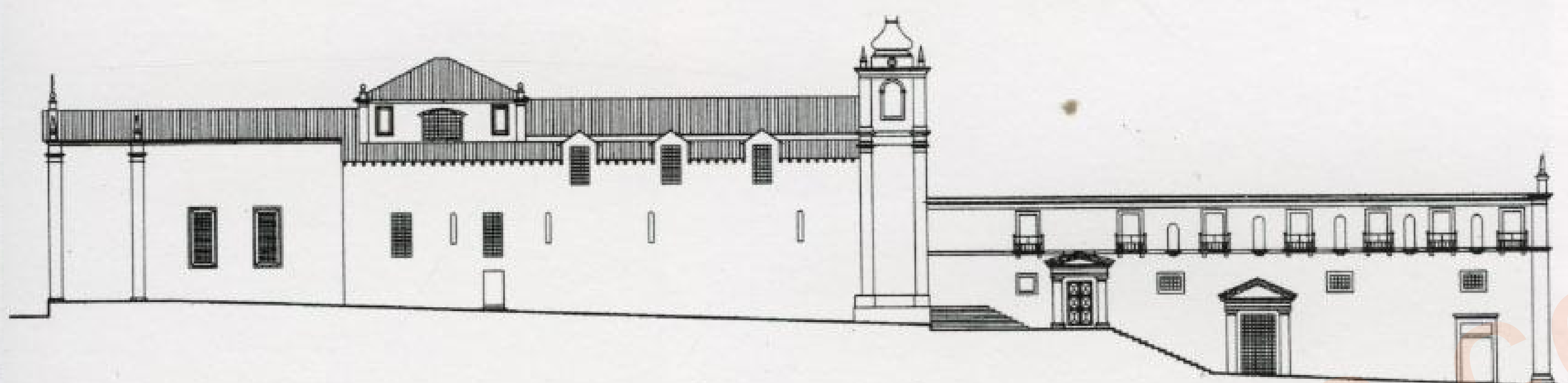
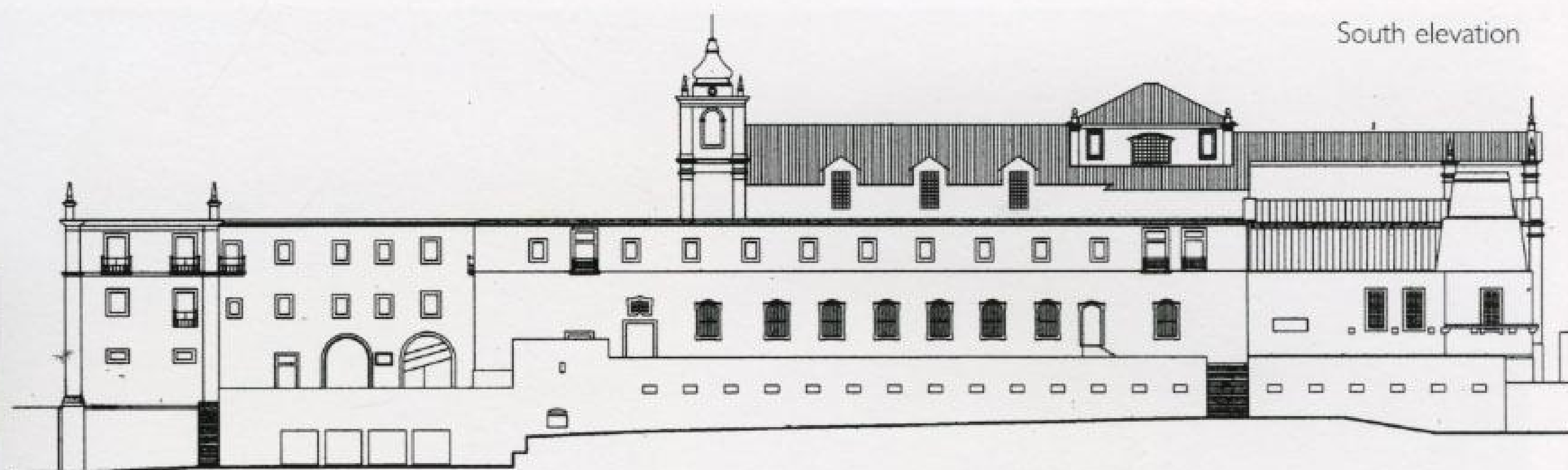
Longitudinal section

The most important value of this project was the meticulous work carried out over several years by Souto de Moura, in which he studied and reinterpreted the ruins of the old monastery to transform it into an inn. The south facade, with the garden and pool, a long volume housing the bedrooms of the hotel staff, and the east wing of this facade into which the restaurant is inserted are the newest elements of the restoration, which was recreated under the suggestions inspired by the shapes of the ruins themselves.



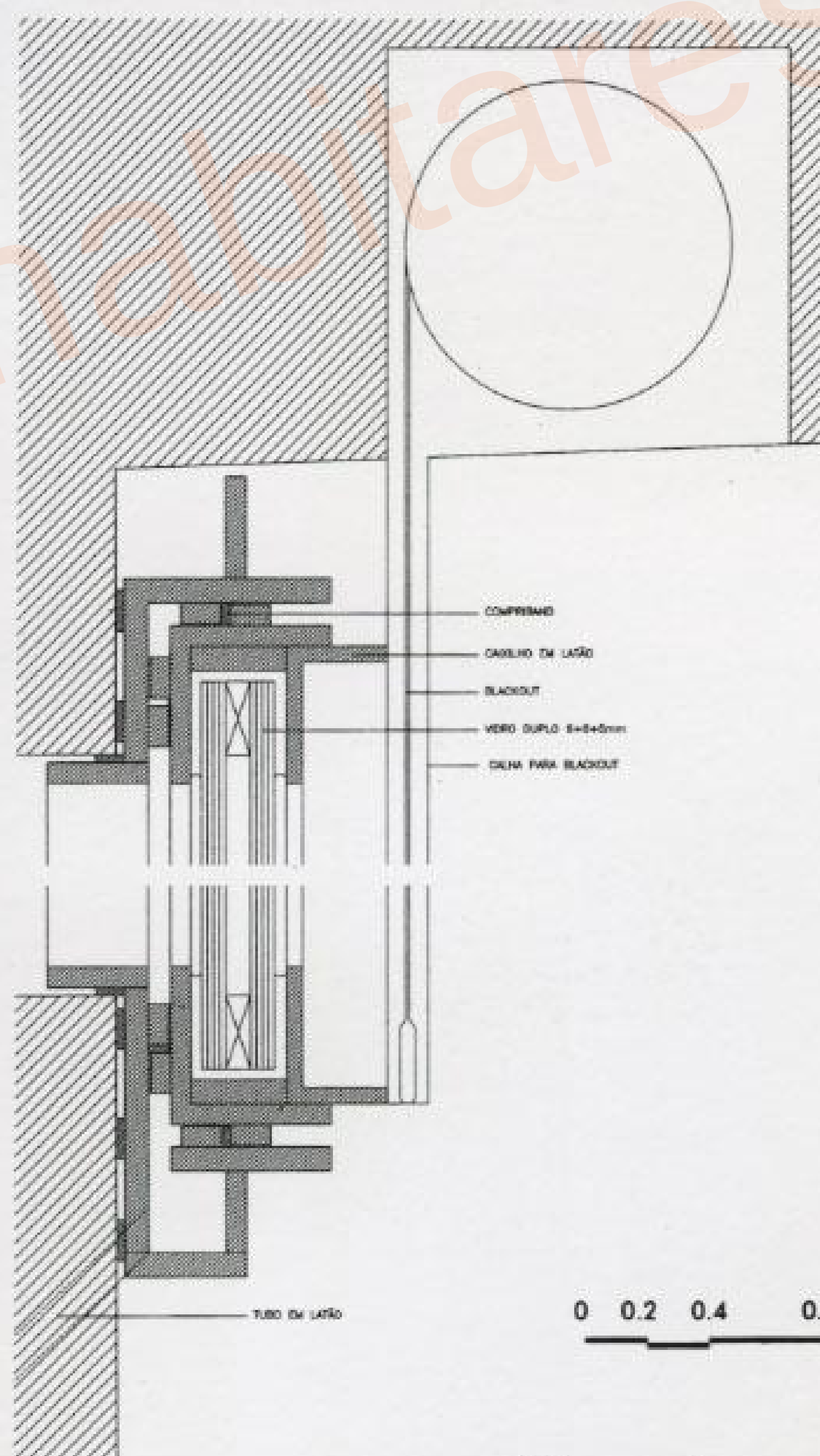


Inside the building, the space was organized so as to make it as transparent and manipulable as possible. The architect thus brings ample lighting to all corners of the old convent.

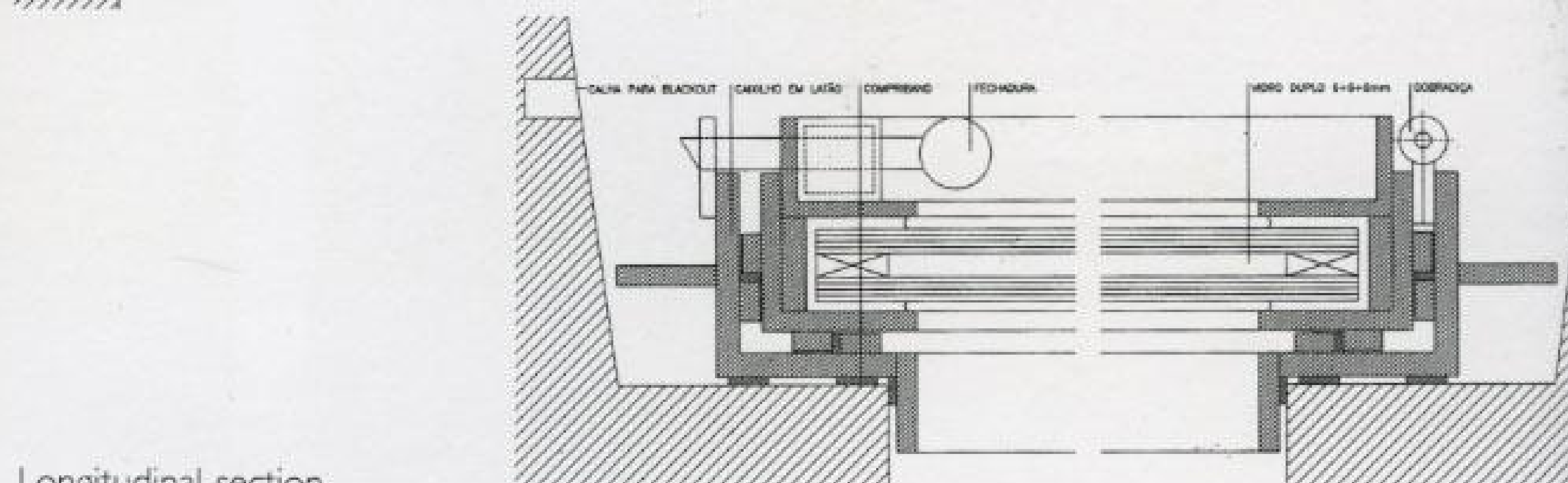




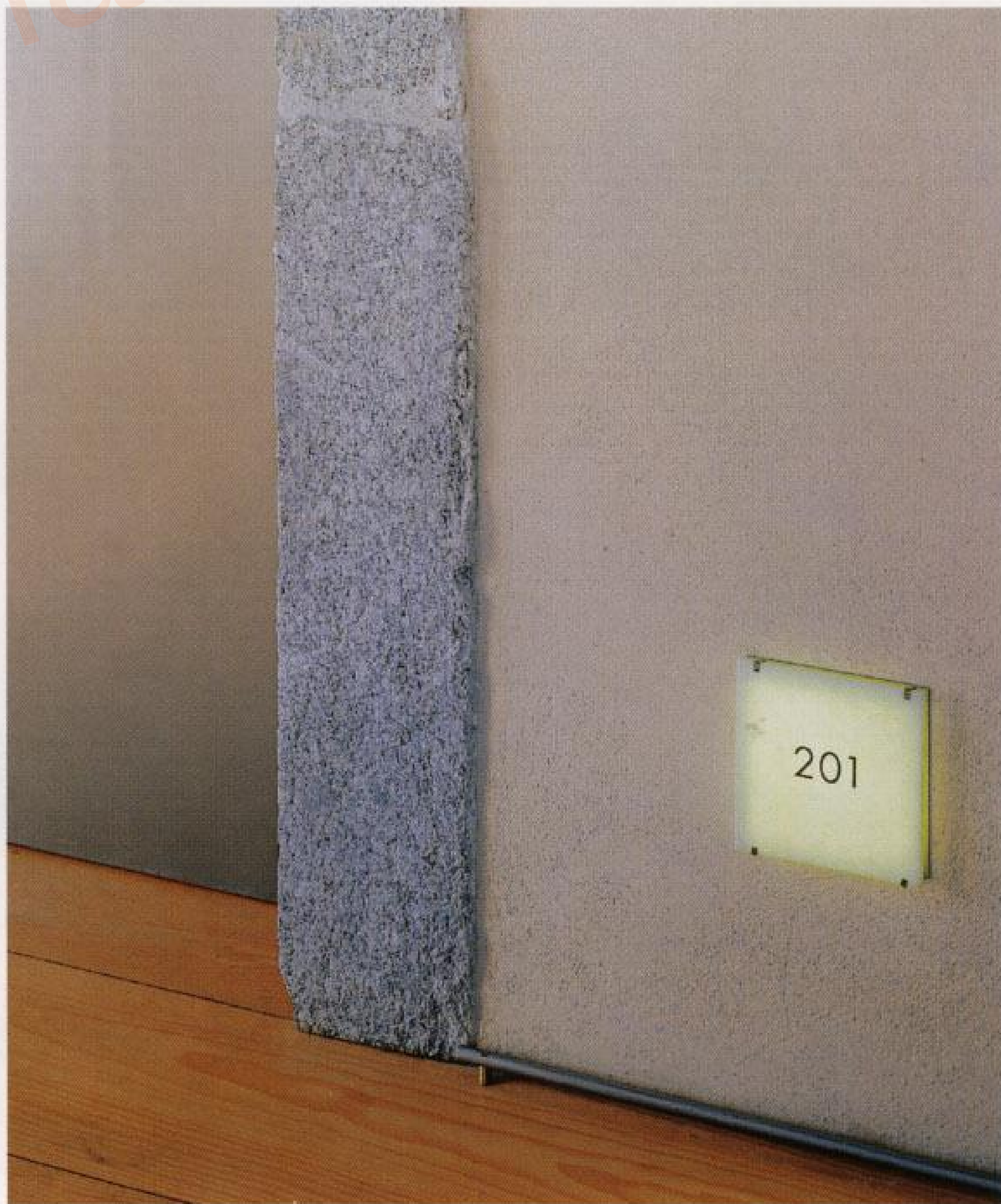
Both in the design of the new spaces and in the consolidation of the existing ones, one of the most prominent aspects is the introduction of new materials and forms that do not belong to the original structure of the building.



Vertical section



Longitudinal section



Vincen Cornu & Benoit Crepet Museum of Ambulant Theater

Artenay, France

After the municipality of the French village of Artenay inherited some years ago the stage property of a troupe of itinerant players, it was decided to create a museum of travelling theater as the centerpiece of a whole area's renovation. Apart from the museum, the program was rounded out by a local archaeological exhibition, reserves and workshops for the museum of travelling theater, plus a documentation center and a small public library.

The architects saw this set of ordinary rural buildings as a landscape, bringing their diversity into a coherent whole and restoring an old itinerary around a new communal facility.

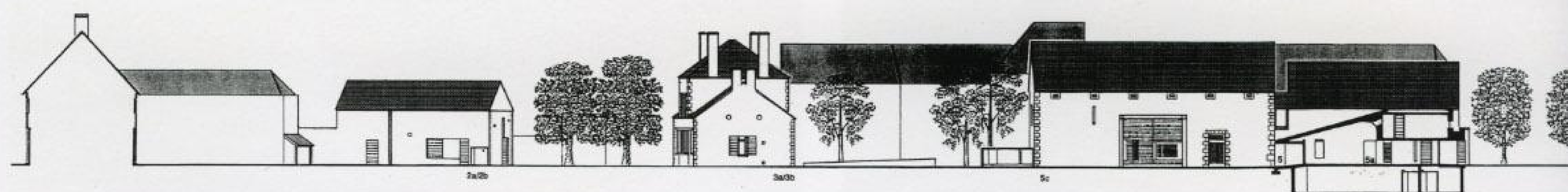
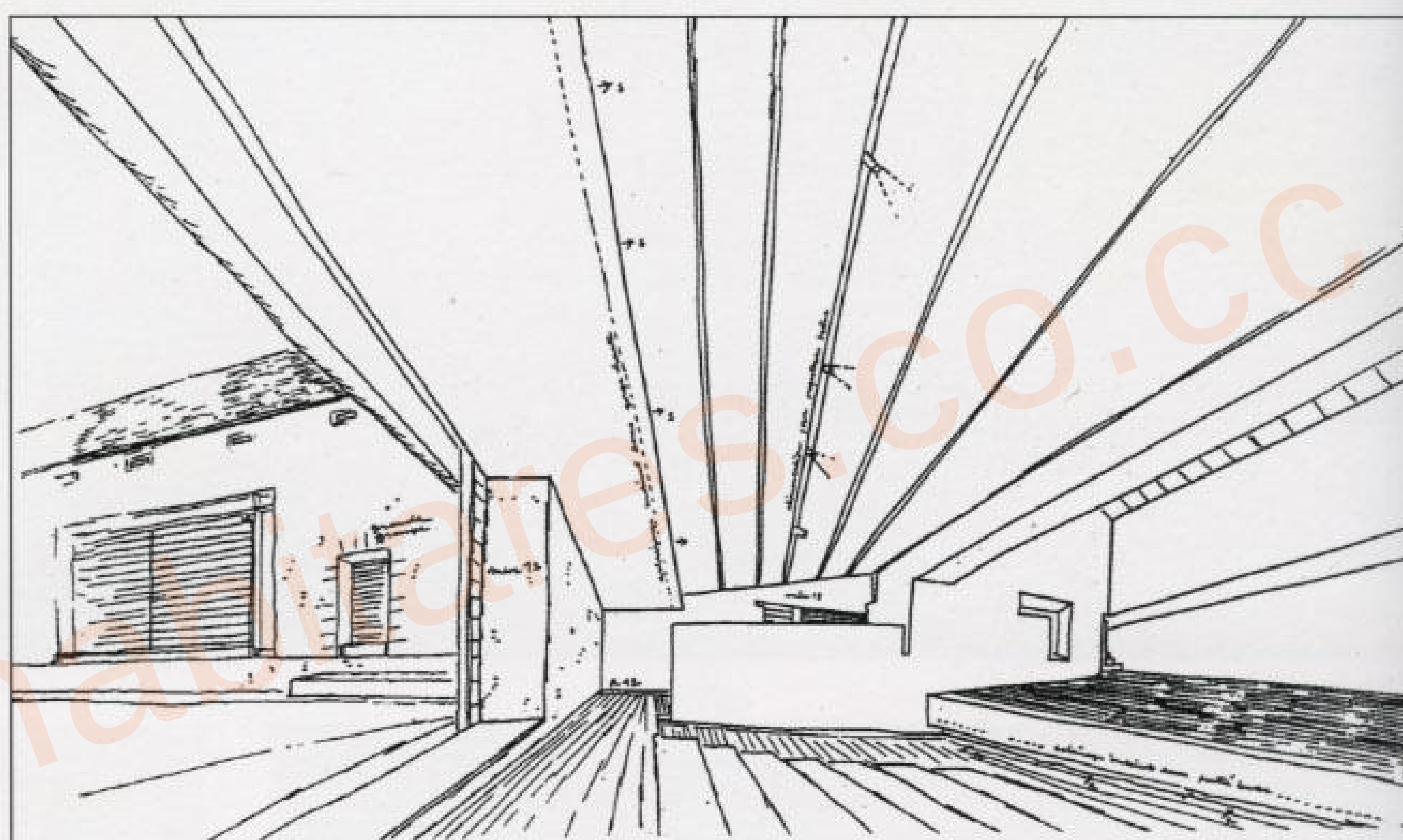
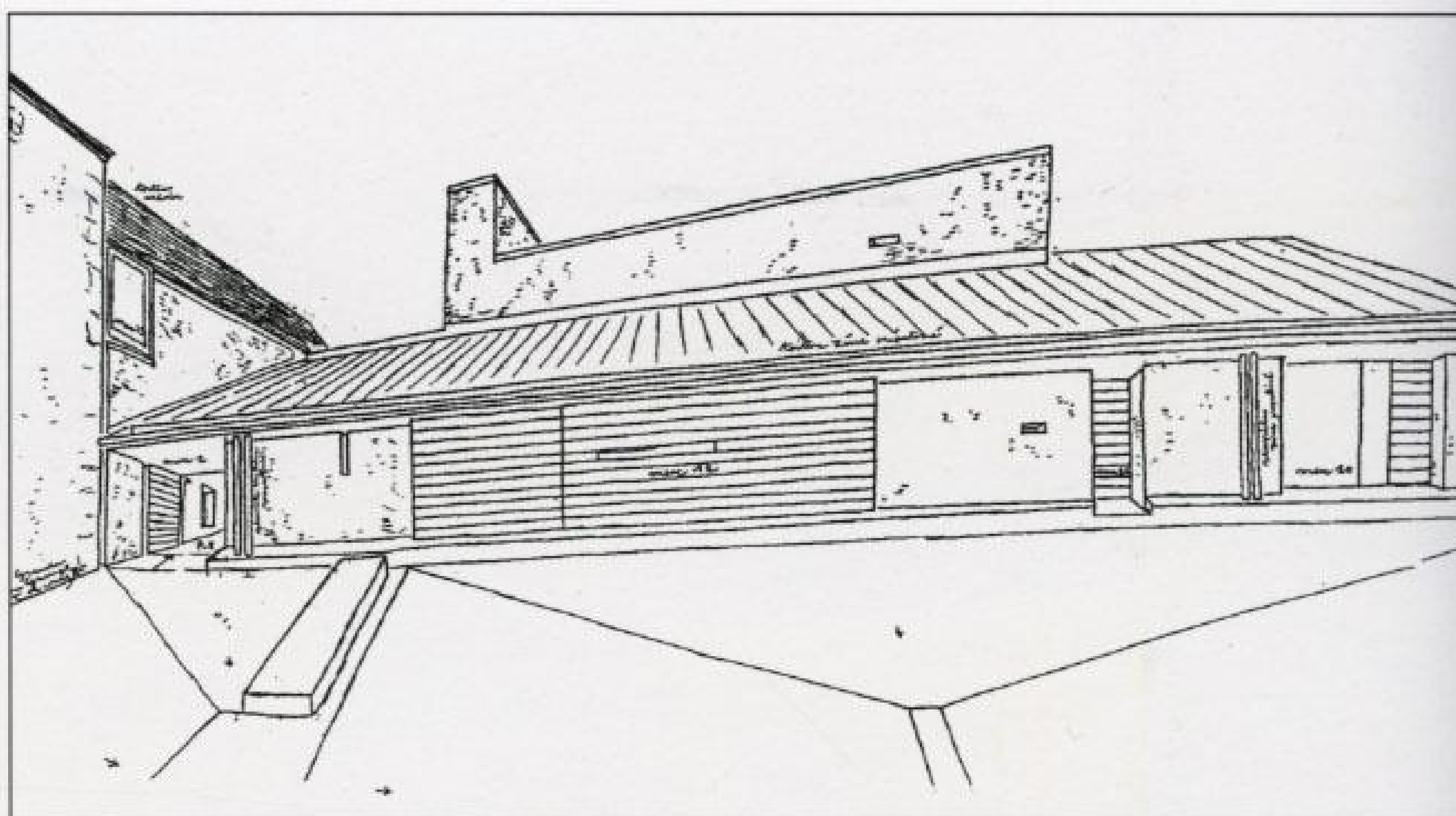
In order to conserve the balance of the place while asserting its new vocation, the architects magnified the walls, which they saw as vital to its identity, and manifested the presence of the new interior facilities by way of the openings.

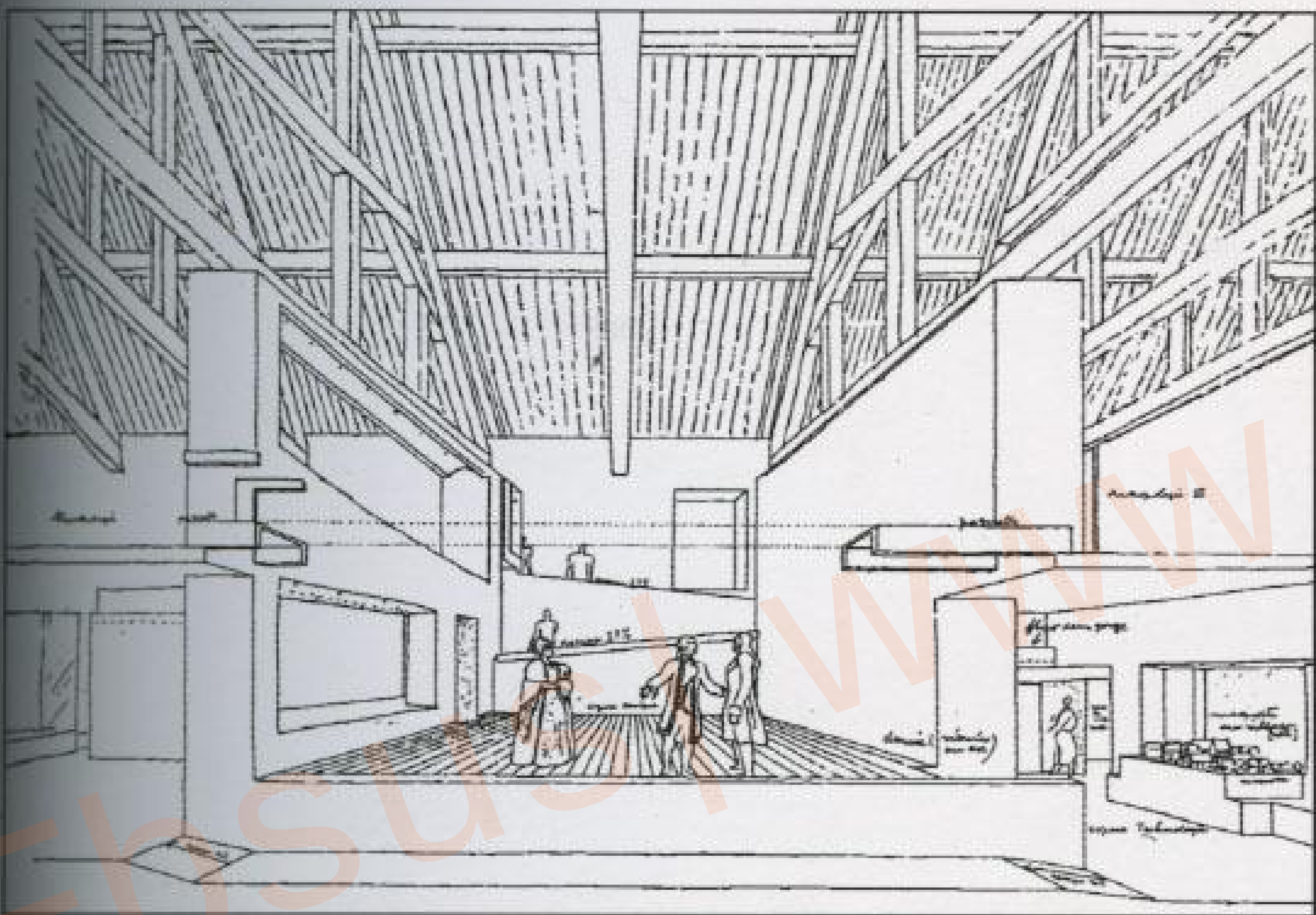
Windows and doors were redistributed on the existing facades, restored with a careful eye for traditional stonework details. Woodwork and doorways were treated as noble elements and built by local craftsmen. The new wing, designed to close the yard of the Paradis farm that backs onto the mall, shows the same concern or unity and dialogue with neighboring forms.

Permanent exhibition rooms are housed in what was once the main barn of the farm, the structure of which was laid bare and the render renewed. Linked by ramps and a footbridge, they compose a complex itinerary distributed over two levels on either side of the full-height central volume that structures the whole.

Materials suggest refined rustic taste: terra cotta floors, solid woodwork, and render painted white to distinguish restored walls from partitions. The original door was enlarged and rebuilt with particular care. When it is open wide, the central volume is opened to nearly six meters, transforming the space into a stage for spectators gathered in the courtyard.

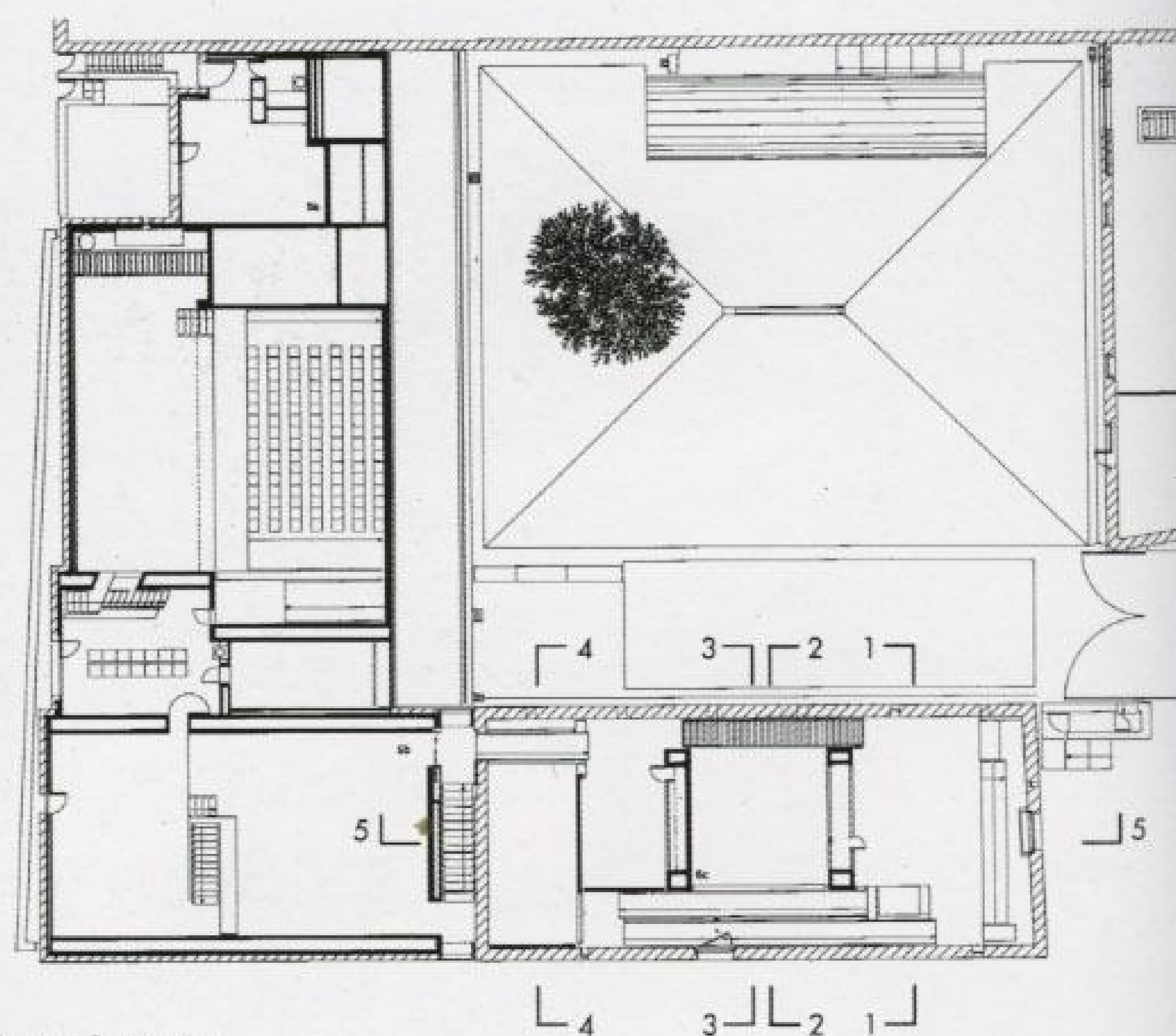
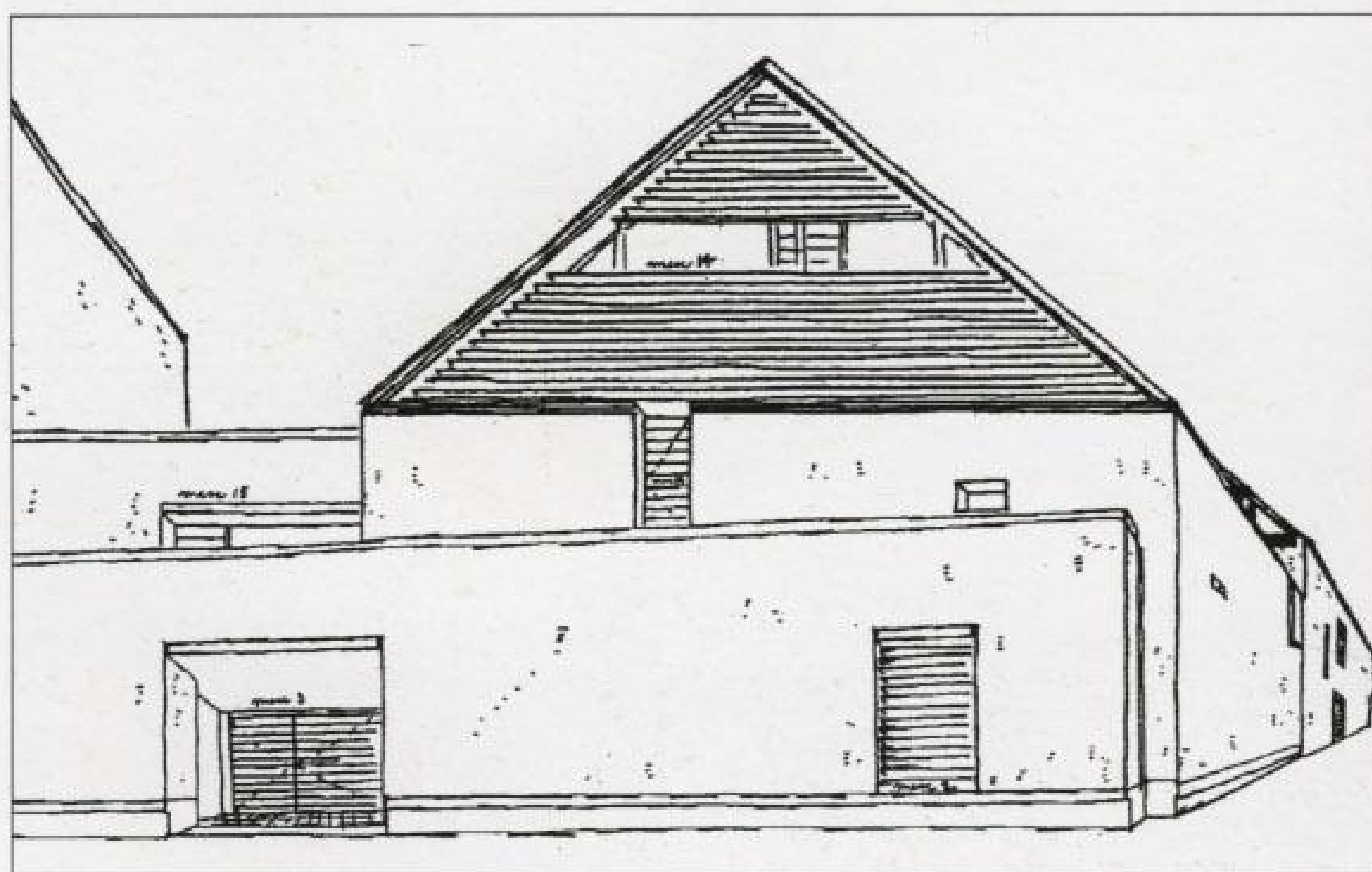
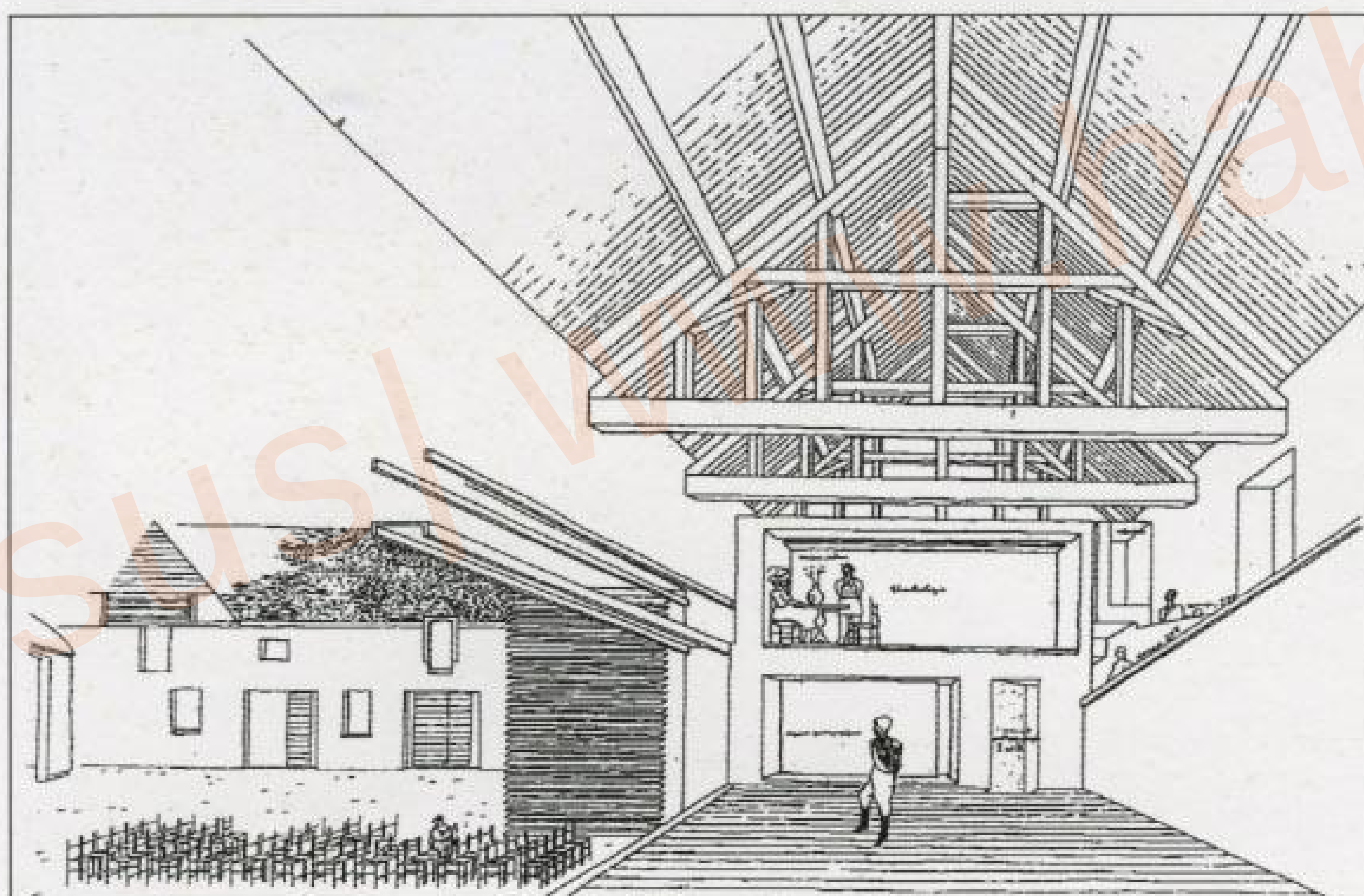
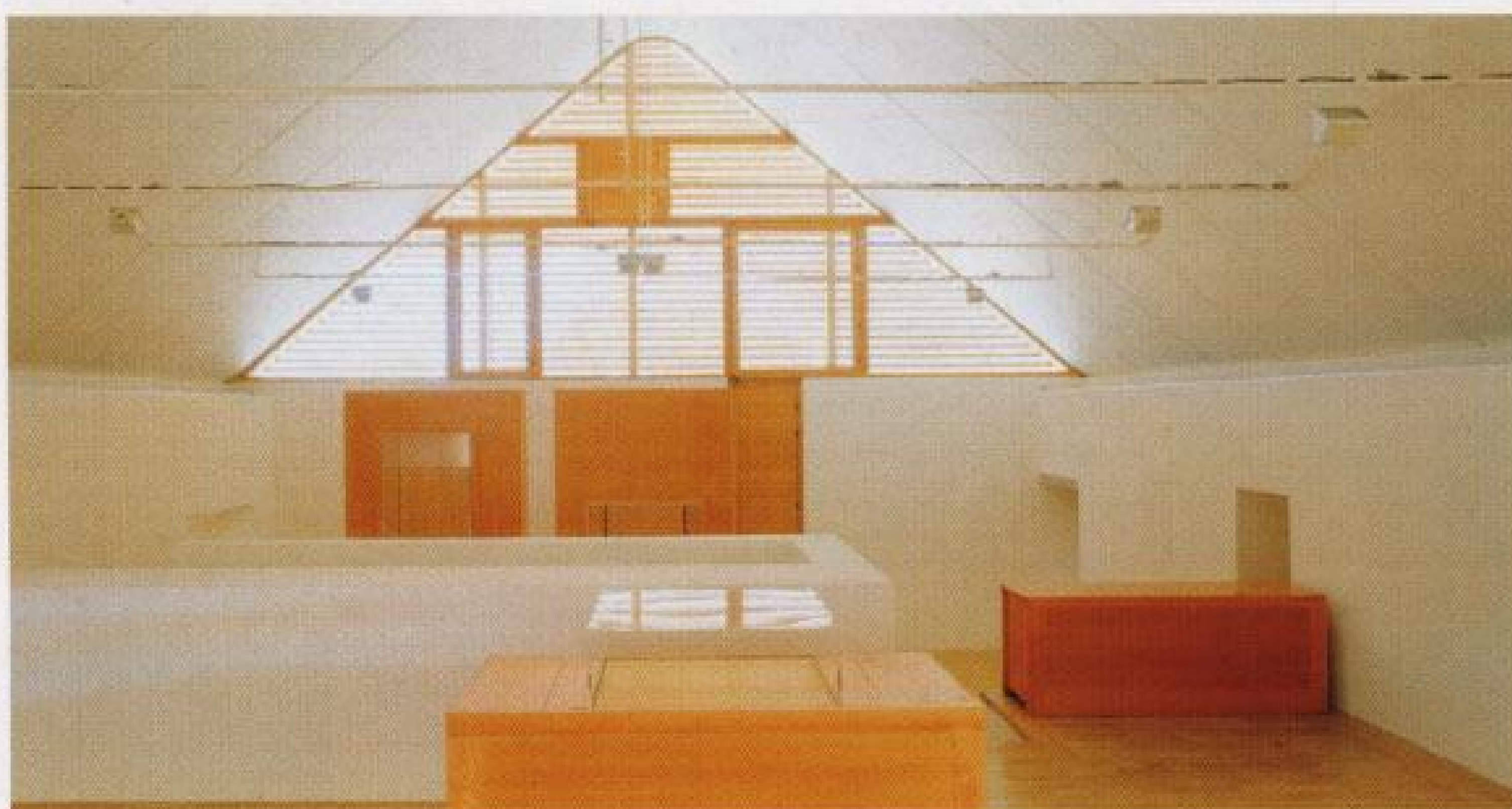
Photographs: Jean Marie Mothiers, Benoit Crepet



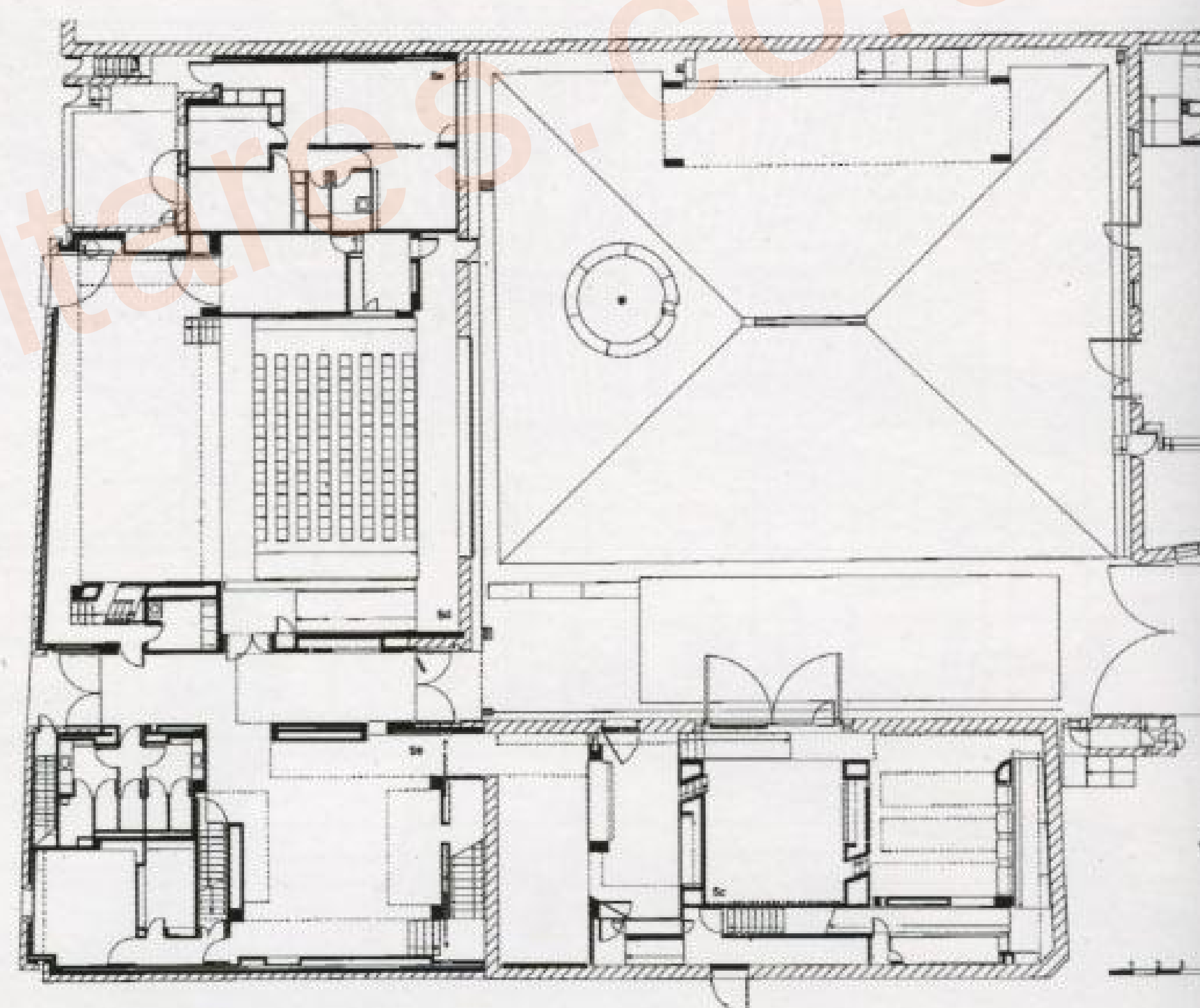




The architectural vocabulary of the rehabilitation is attentive to the character of the place and to a knowledge of the local architecture.



Upper floor plan



Lower floor plan

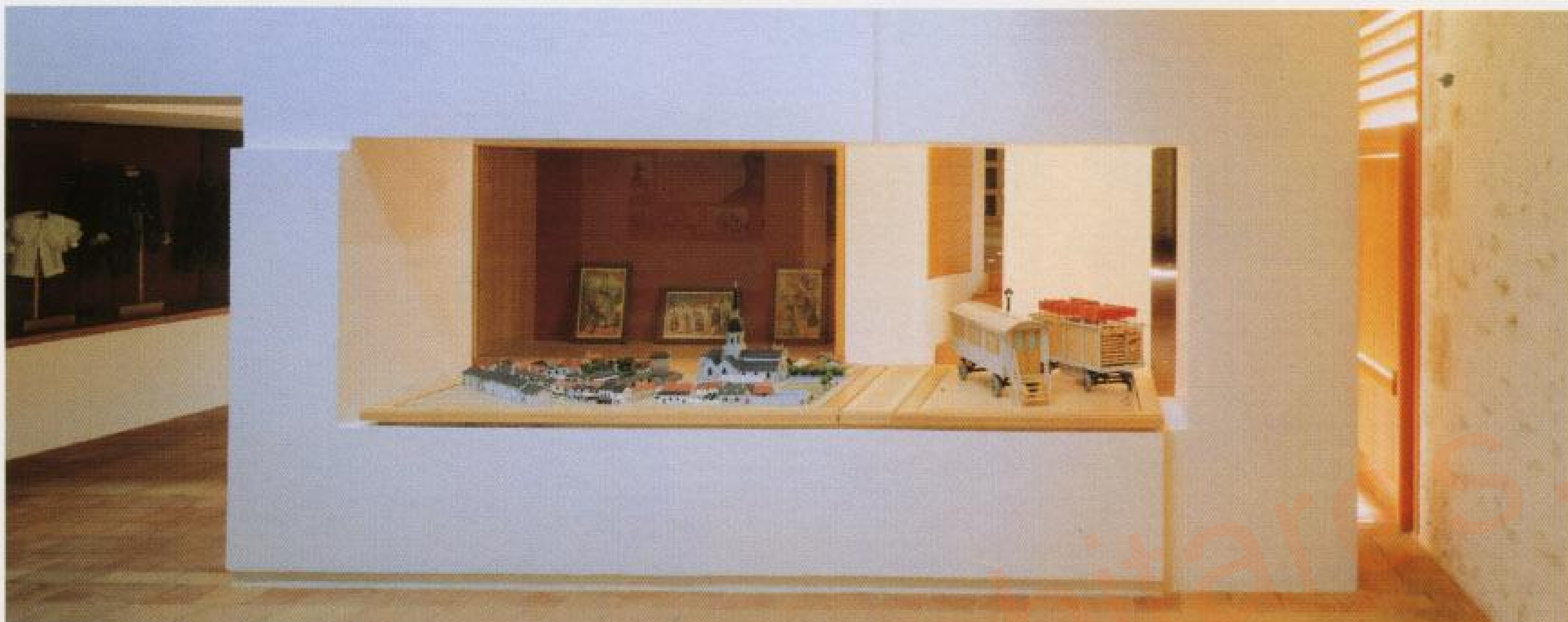




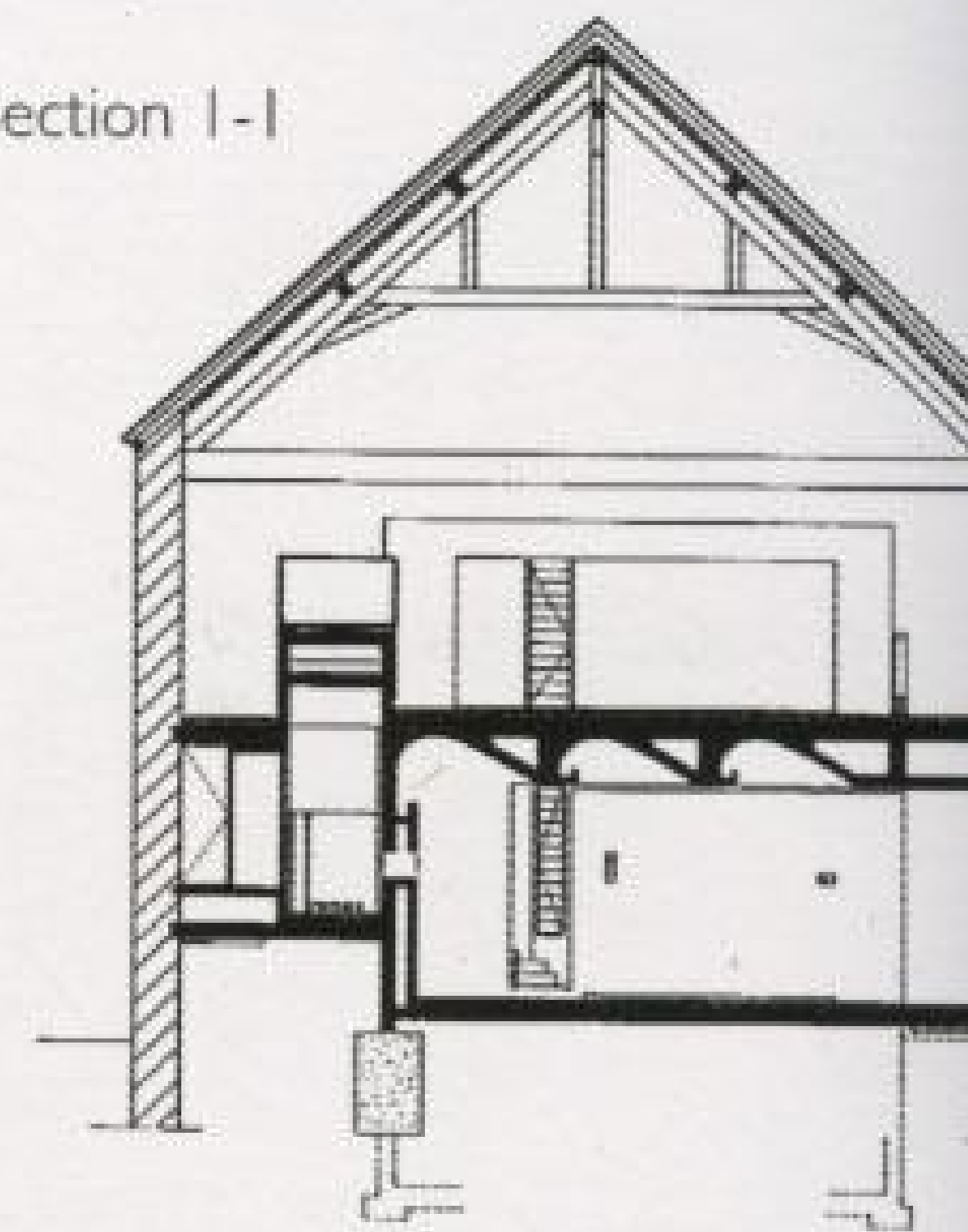


The program consists of the rehabilitation of a set of buildings of agricultural origin. The vocabulary, based on the dialogue between white cloth and woodwork, seeks to unify the buildings.

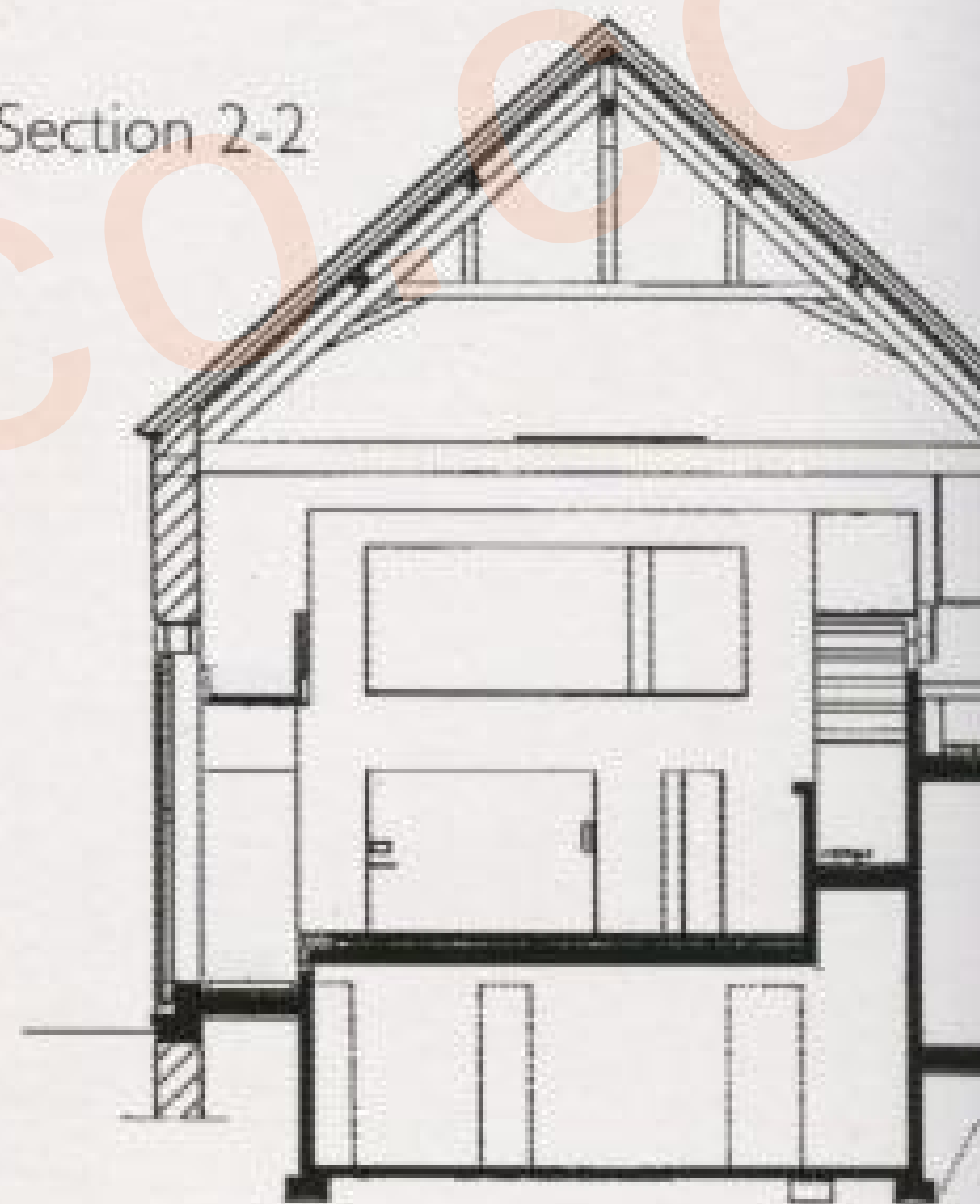
The museum spaces were organized in an orderly sequence in accordance with the rhythm of life of a theatrical company at various times in history. The assembly elements referring to the arrival of the actors at a village, various aspects of the performance and their departure.



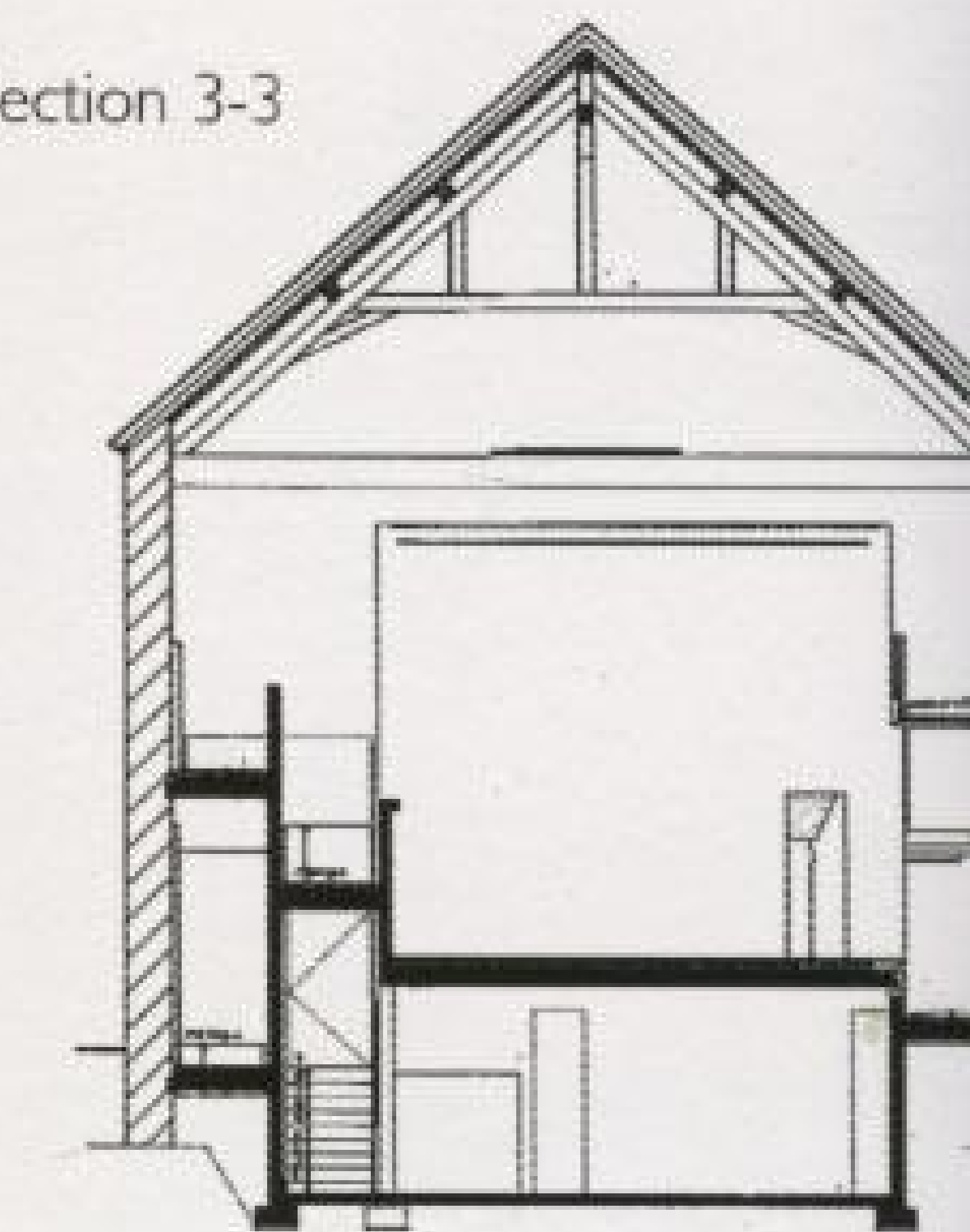
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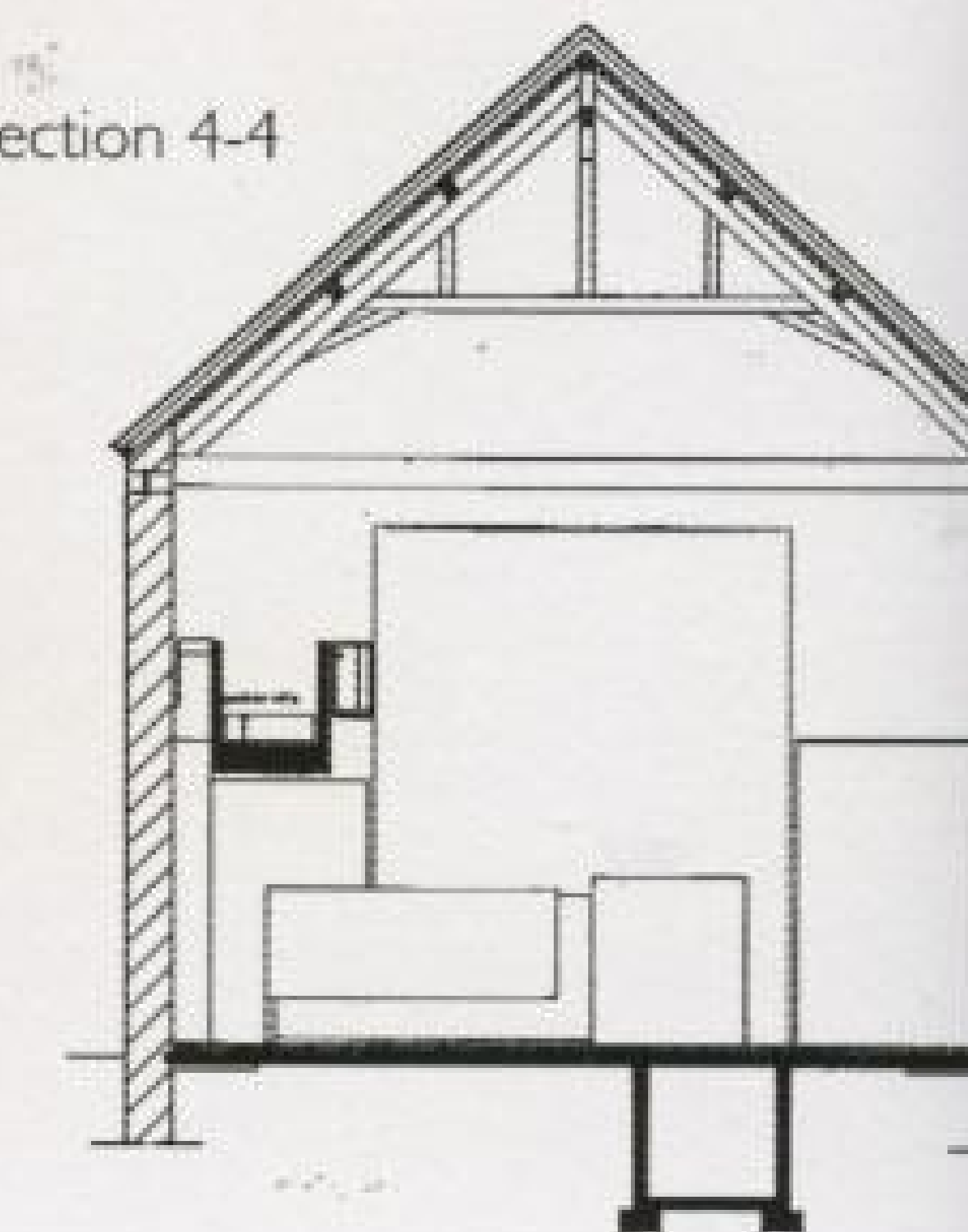
Section 2-2



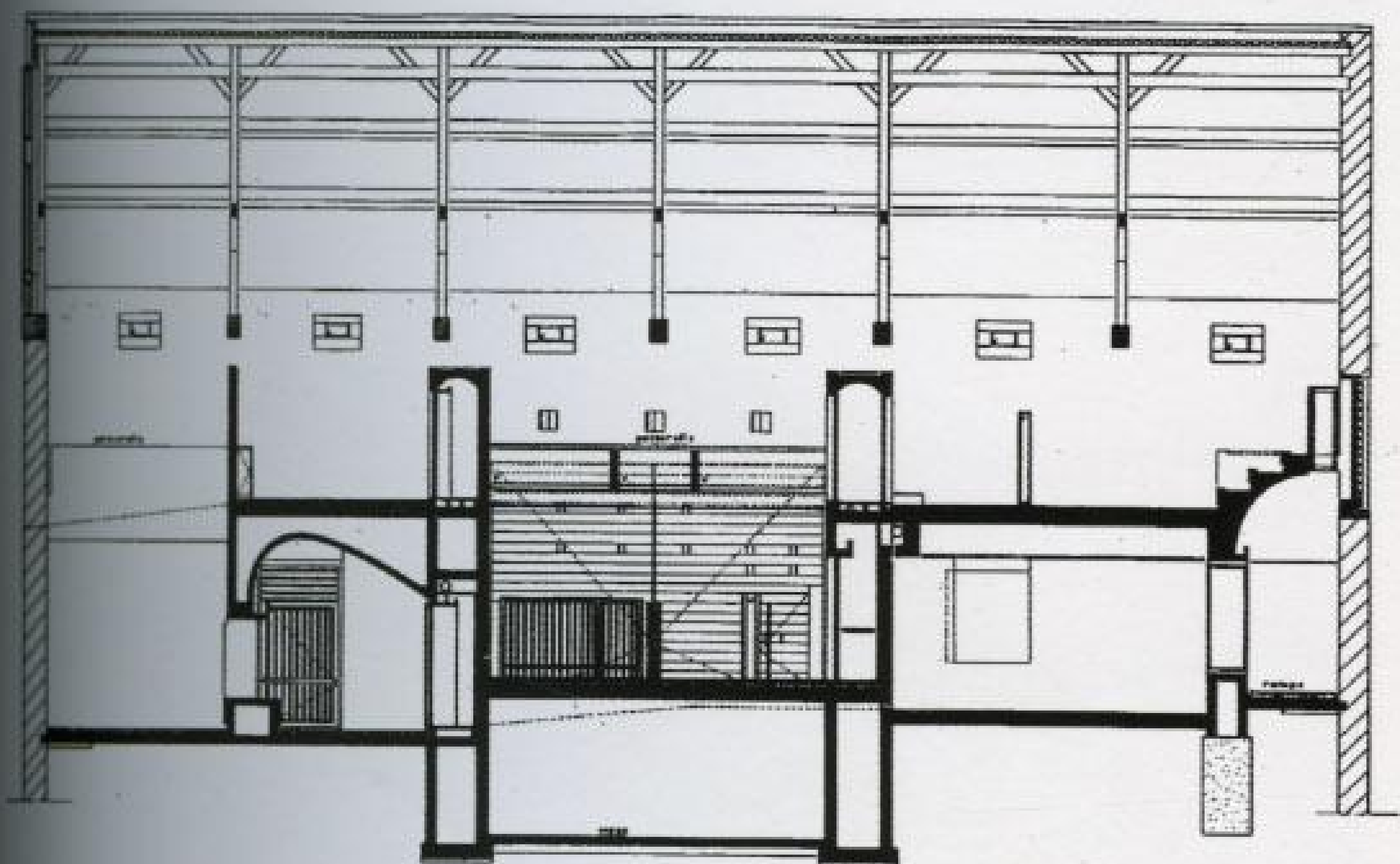
Section 3-3



Section 4-4



Section 5-5



Gunter Domenig Landesausstellung Kärnten

Hüttenberg, Austria

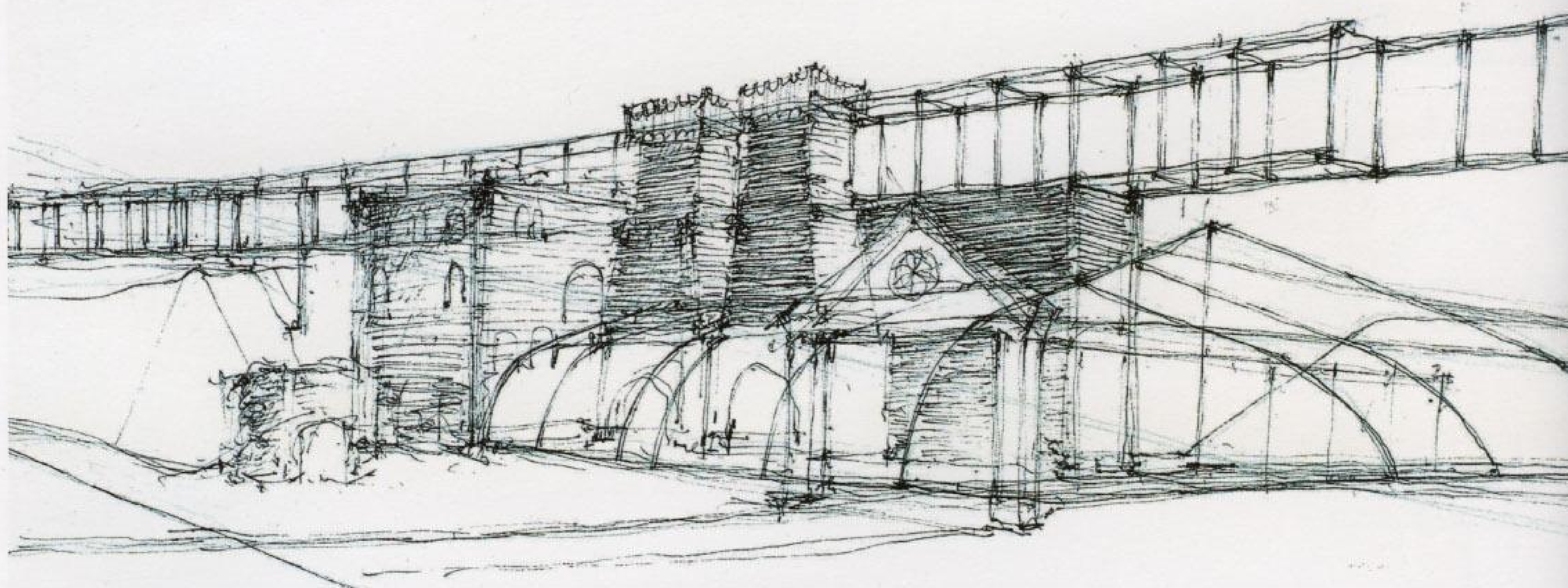
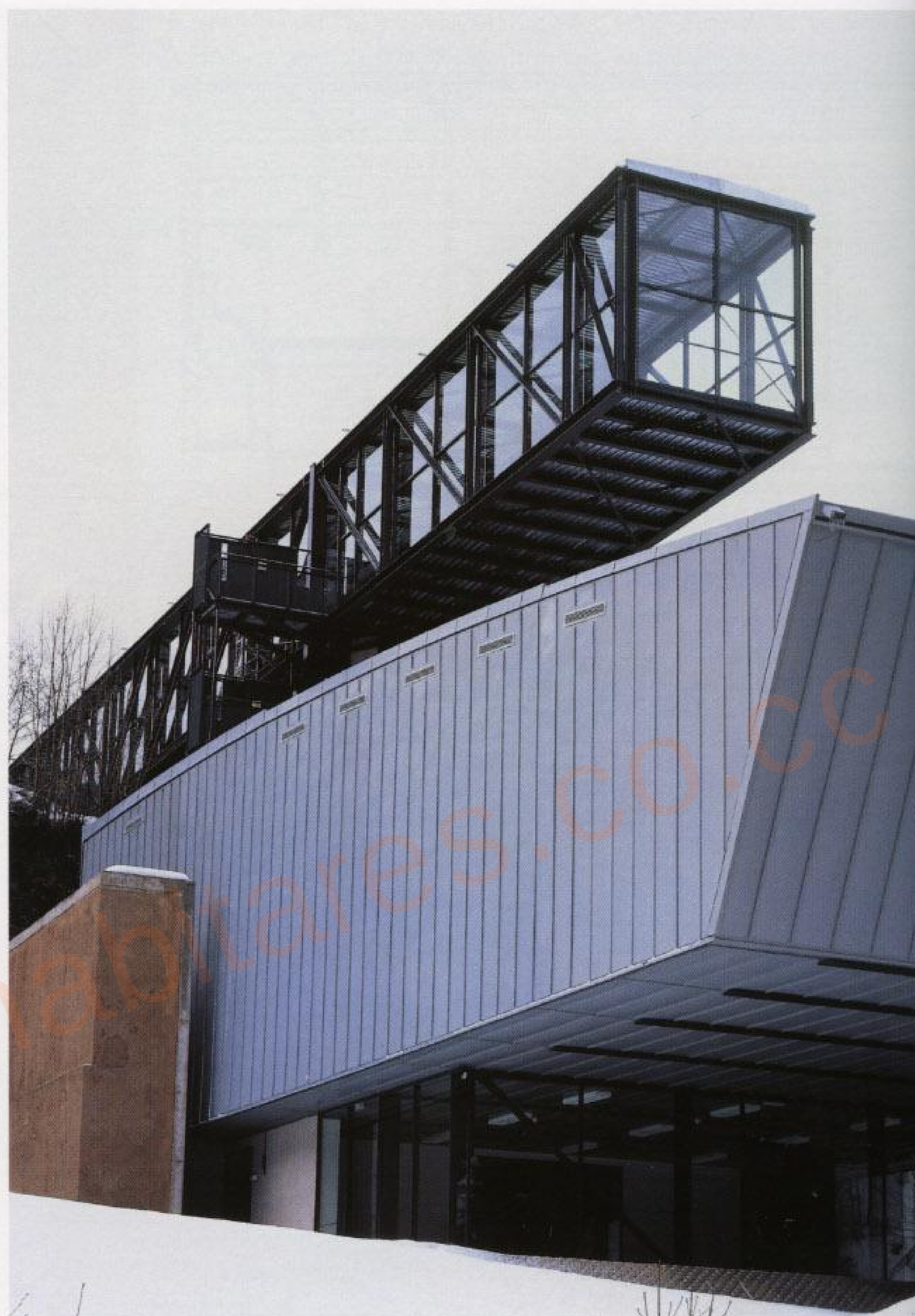
On the remains of an old steelworks that had been abandoned at the beginning of the century, the Austrian architect Gunter Domenig made a reinterpretation of the large architecture of the factory, melted with new forms, in order to create a modern conference and exhibition center.

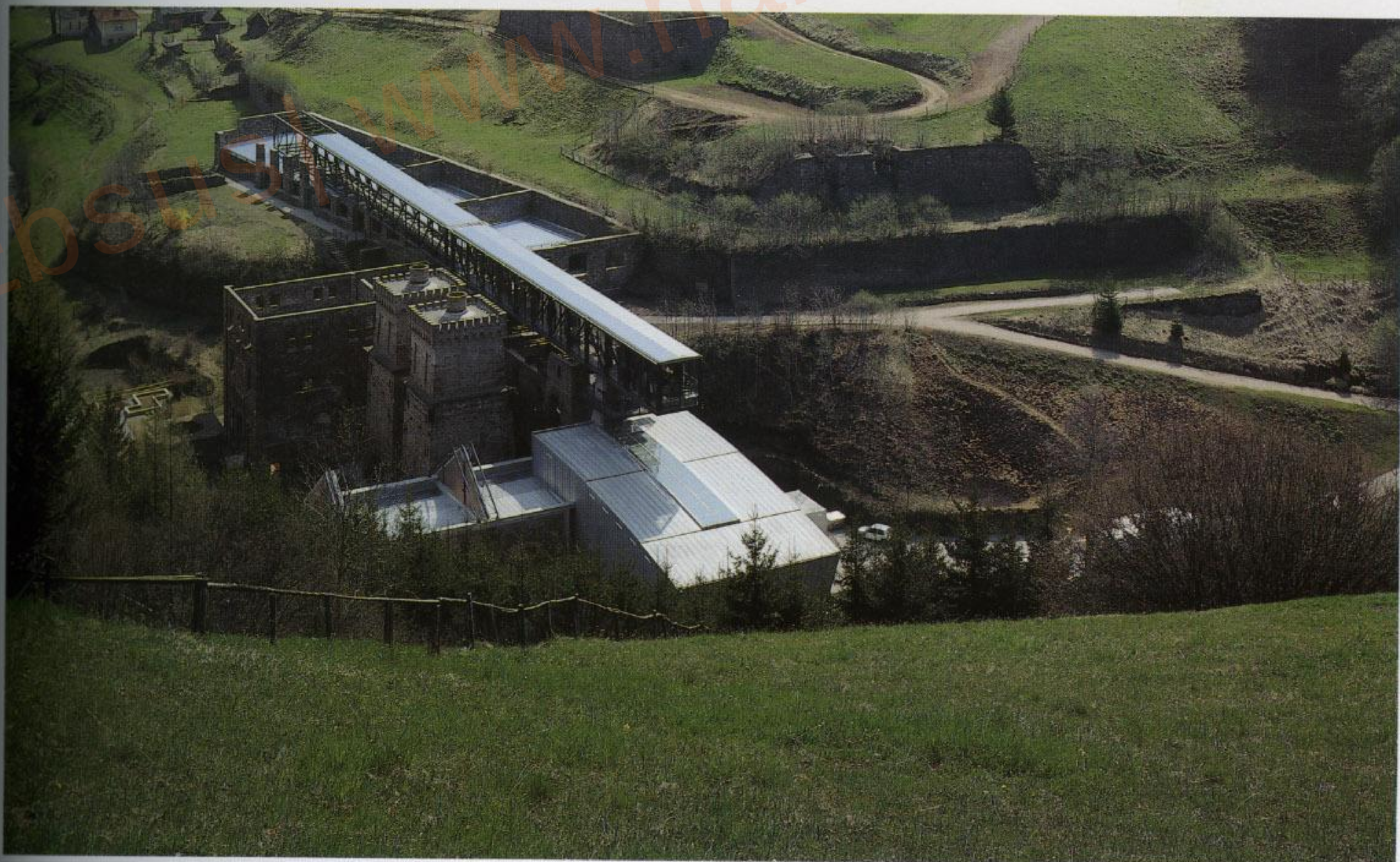
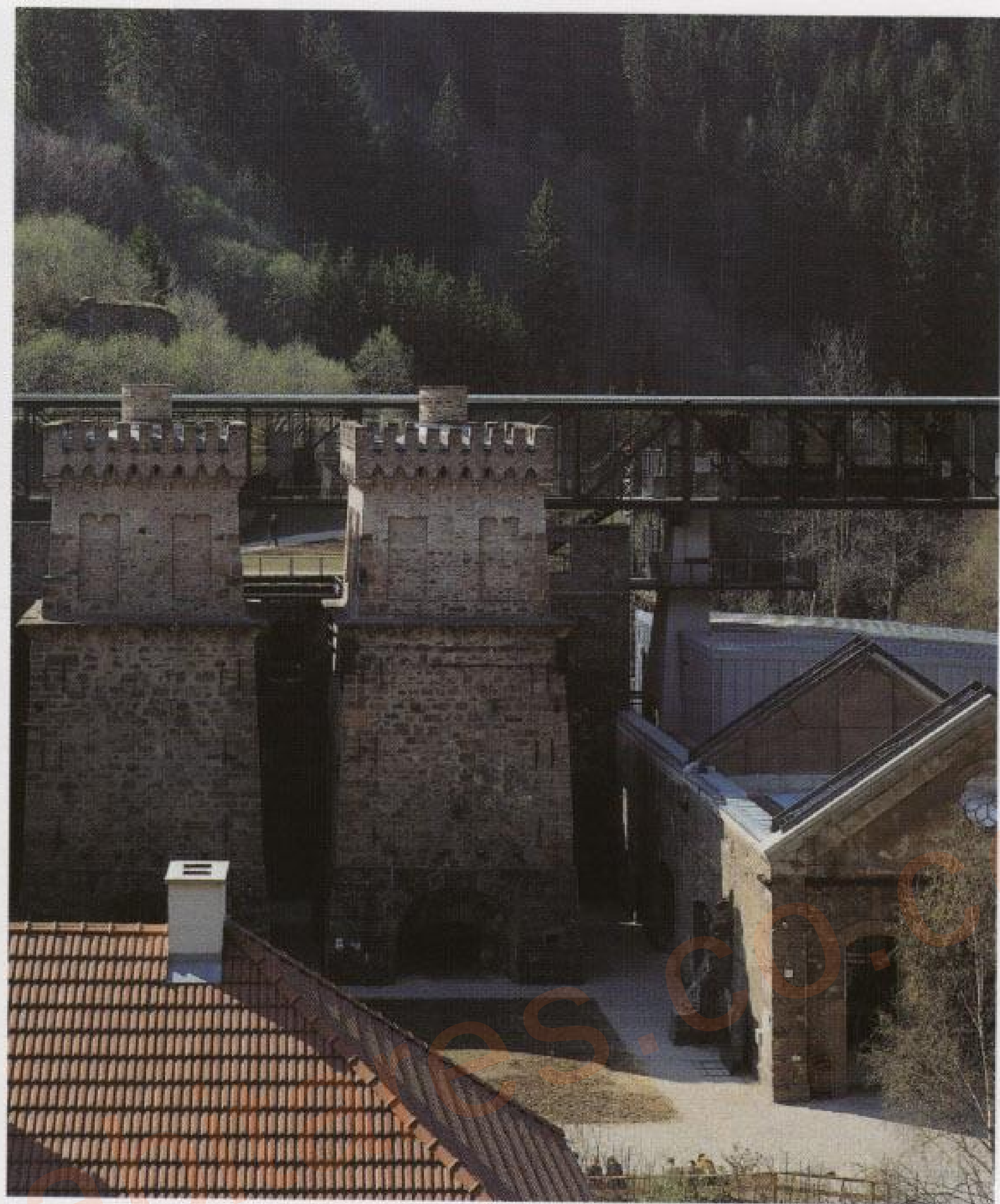
The new work persistently uses steel, the material that used to be produced here, to reveal aspects of process, building and culture. The accommodation schedule included a large lecture hall and about 10 smaller meeting rooms as well as exhibition space. Despite cuts made to the original design for budget reasons, Domenig's most important measures are largely visible: the new multipurpose hall somehow seems to float over the street, an organic, windowless volume under a metal skin. Over it, also floating: is an awe-inspiring horizontal steel and glass construction - the built, architectural association with a gallery that runs through the whole plant like a high speed train and ends stunted and incomplete, as if it were to be continued at some time in the future. It ties the different buildings together.

The glazed part of the gallery was initially considerably longer. However, it is still very impressive to view the old walls from this new perspective, or to look down from one of the two small balconies into the machine house.

Domenig closed the openings of the ruin very simply, with single glazing; and he did not replace the missing gable roof but rather covered it with a flat roof that leaves the gables standing free. Of the glass roof of the initial project, only two narrow skylights remain. Although this compromised the beautiful illumination intended by the architect, it does not affect the substance.

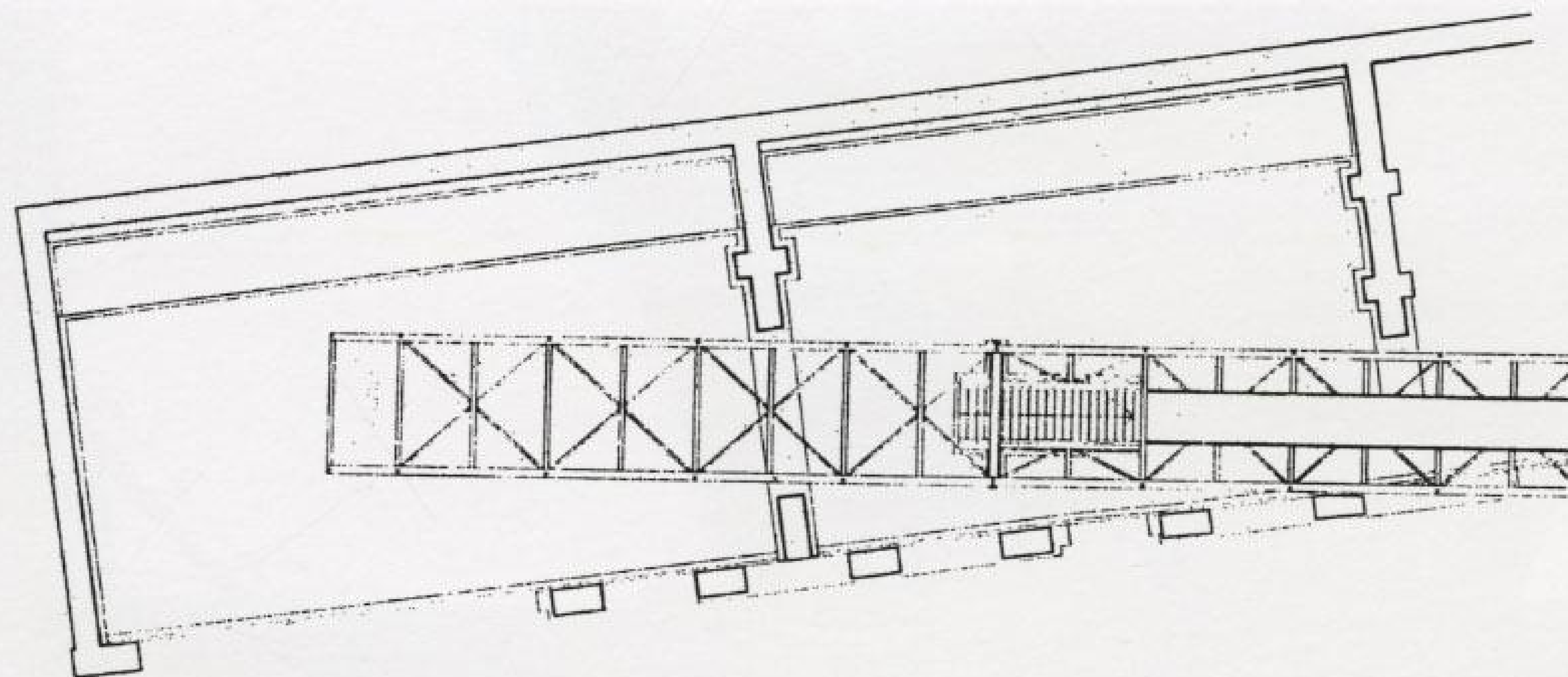
Photographs: Gerald Zugmann



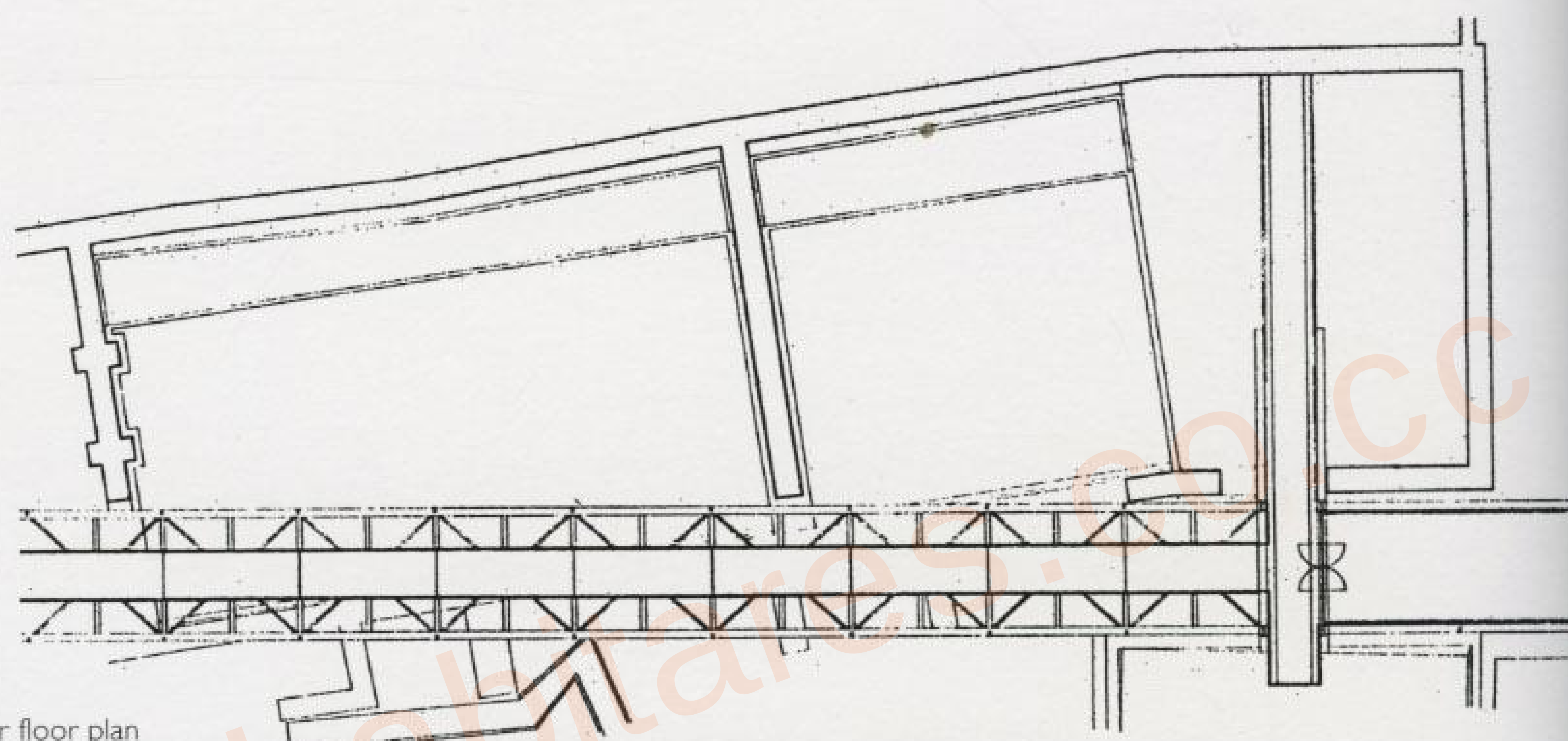




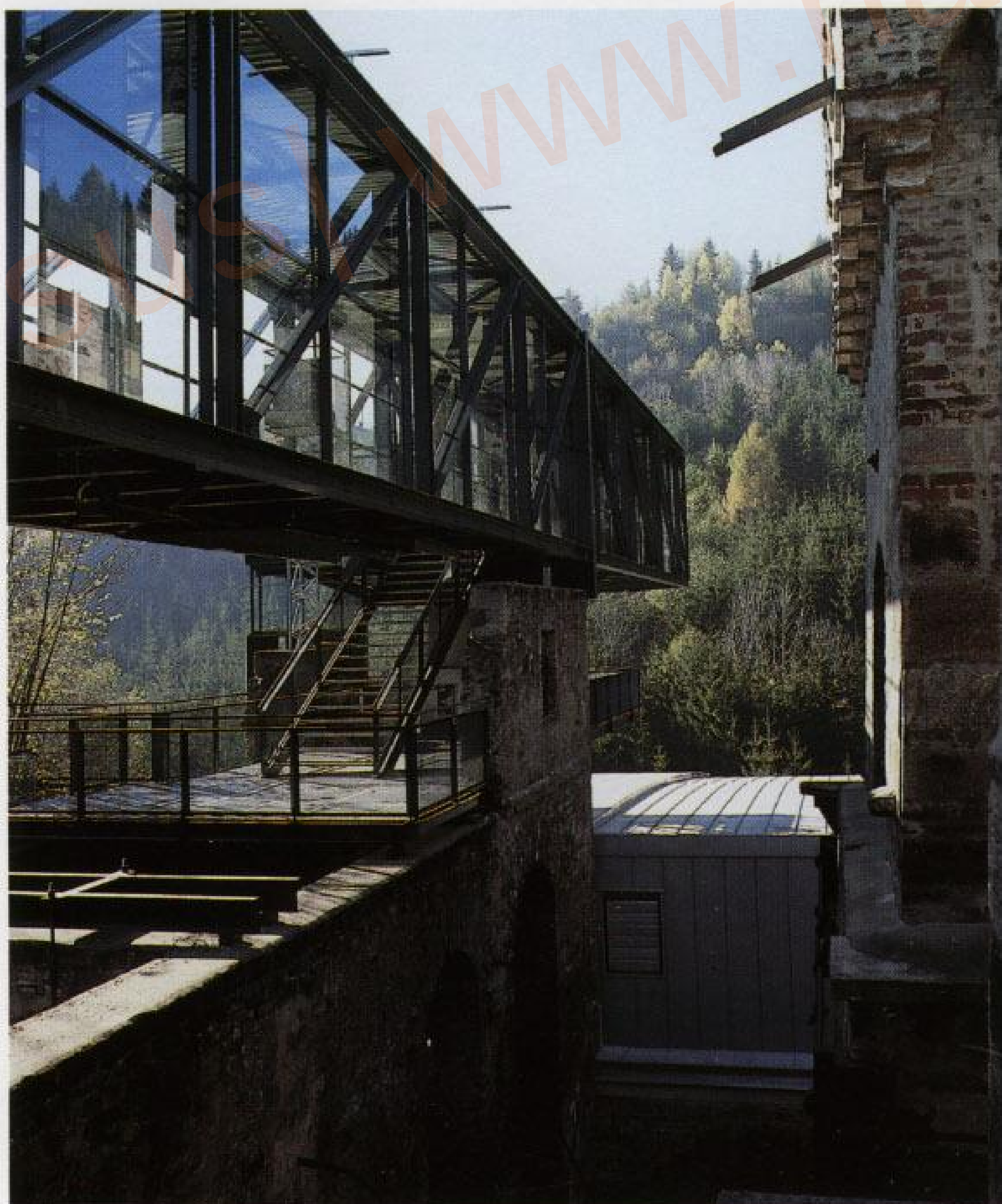




Bridge. Ground floor plan



Bridge. Upper floor plan



The new intervention contrasts with the old steelworks in an energetic dialogue between the industrial aesthetics of the new addition and the sober volumetry of the existing building. From the bridge, the visitor has a striking view of the architectural remains of the factory.



Ramón Esteve

Dwelling Between Party Walls

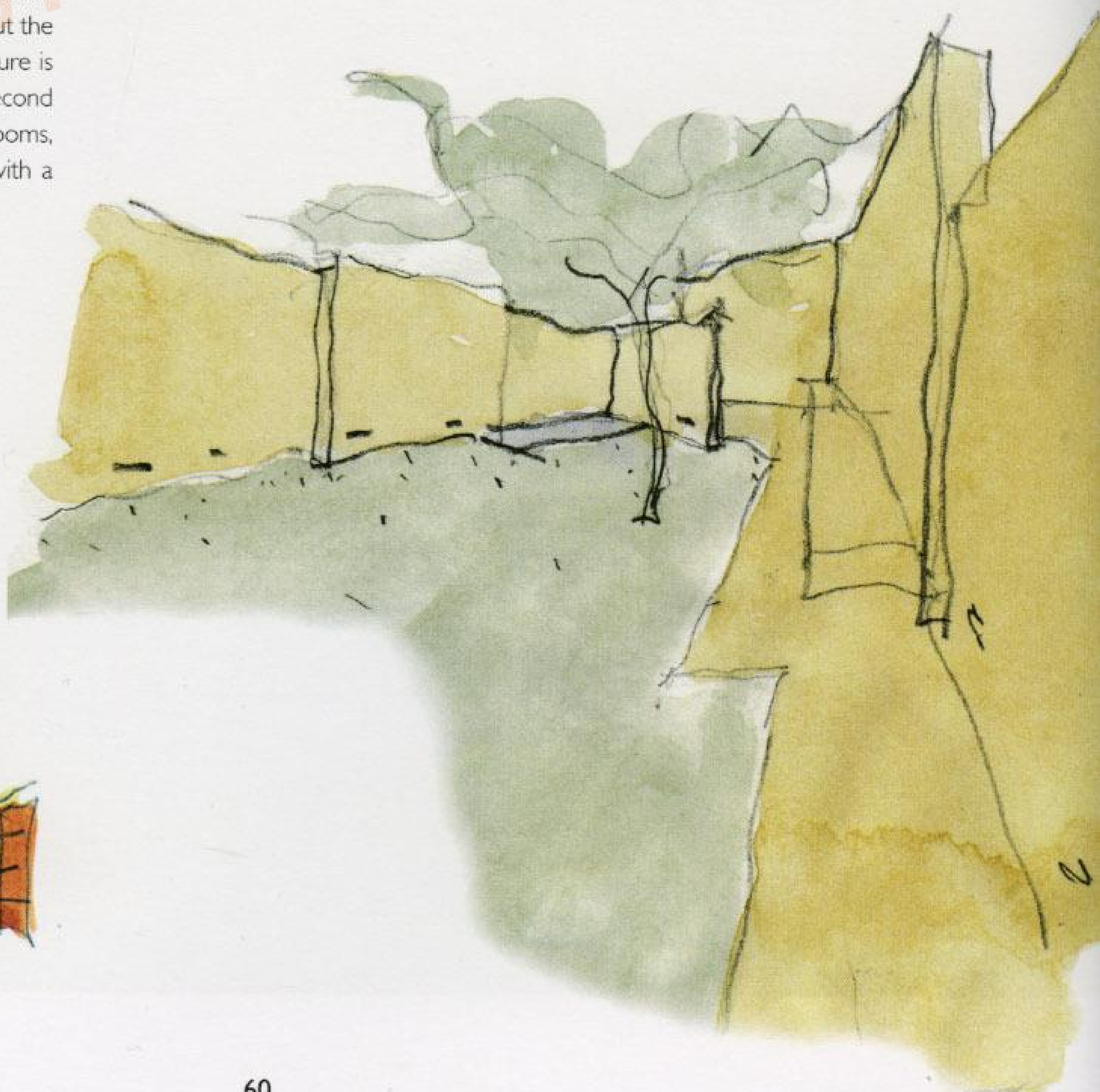
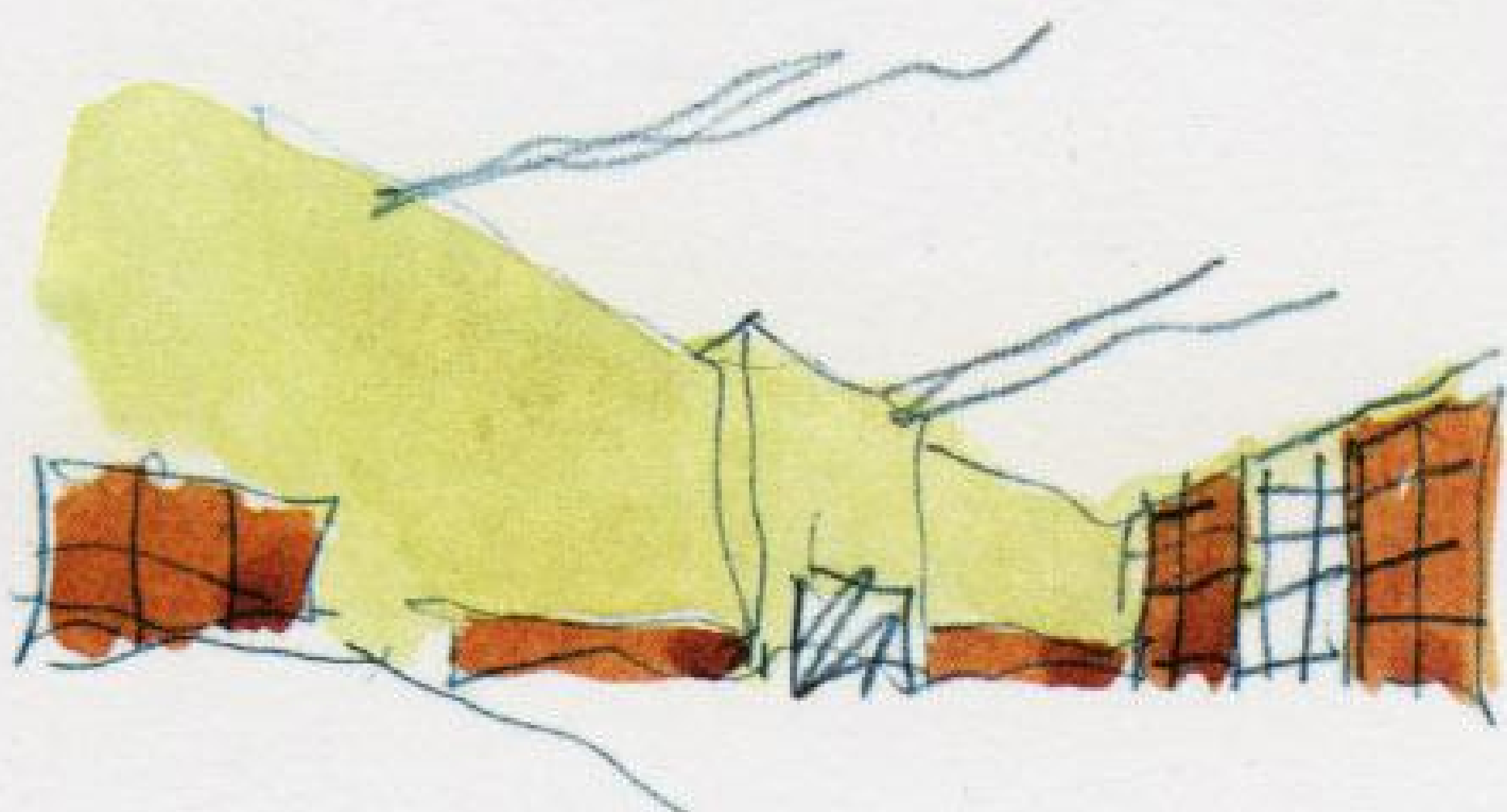
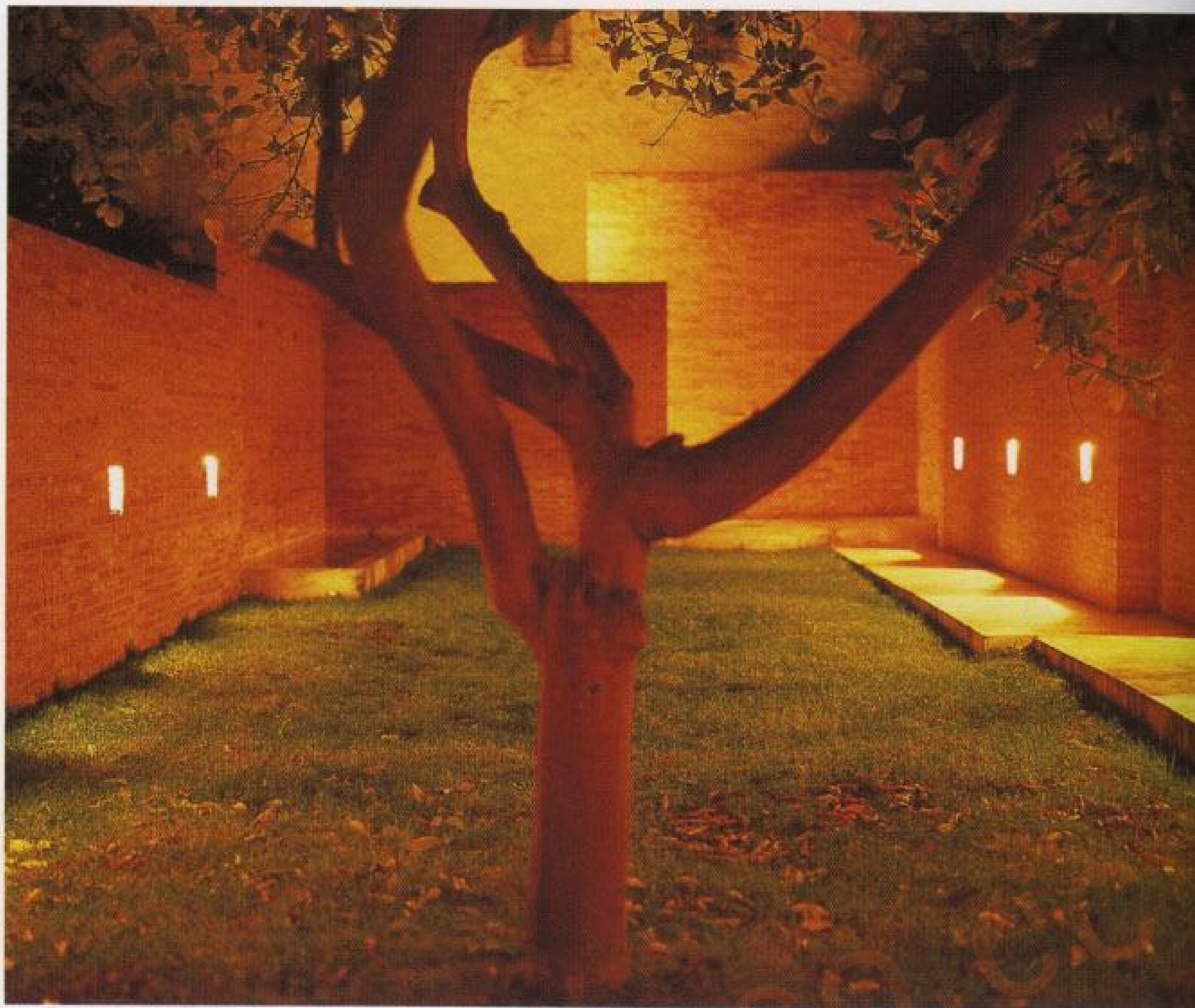
Ontinyent, Spain

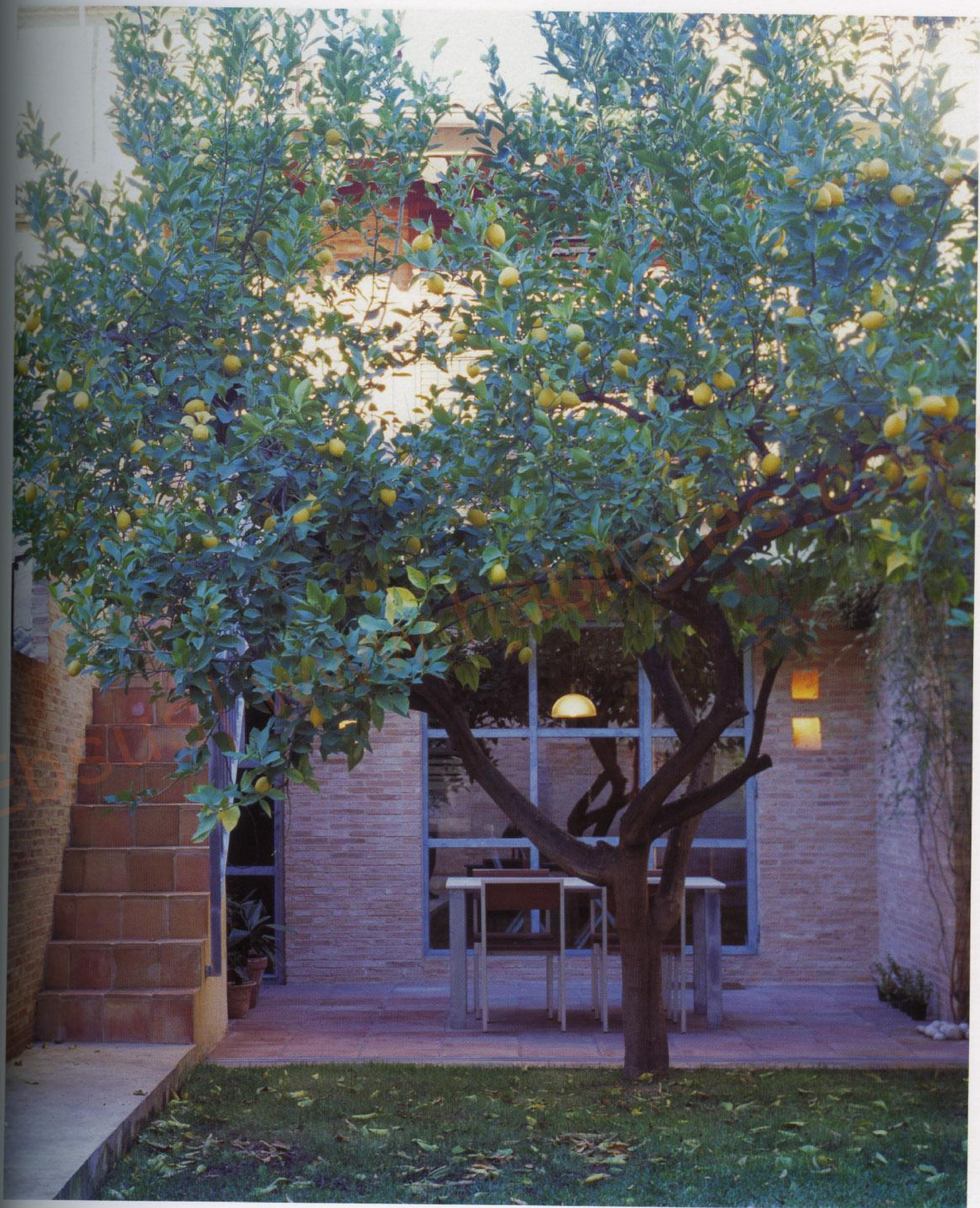
This project consisted of rehabilitating a terraced single-family dwelling located in an area that was originally developed outside the old town center, but at the beginning of the 20th century it was the only remaining nucleus of the town.

The original layout of the house followed the lines of early urban dwellings for country people; a large front door giving direct access from the street, a narrow staircase, small and little-used inner courtyards, and a back garden that was used as a vegetable garden or to store farm implements. The restoration respected this initial layout and did not distort the essential structure of the dwelling. Practically all the secondary elements of the house were demolished, the walls were stripped, the floors were taken up, and all the floor slabs were demolished and reconstructed with the old wooden beams that were salvaged. The floor bricks were specially made of hand-made terracotta for the house. The bricks used to clad the courtyards and the floor tiles are made of hand-made terracotta, the doors and furniture of solid Iroko wood, and the external door and window frames are of zinc-plated steel.

The design is articulated on three floors with the following distribution: access from the street to the ground floor, housing the entrance hall, the garage, a cellar, an office, a toilet, the straight main staircase, and another open staircase that communicates the light well with the rear garden. The main staircase leads to the dining room, and from here a single step down gives access to the living room. The kitchen receives light from the garden through a french window that is also the exit to the garden. The garden is about the same size as the ground plan of the house, and its main feature is a lemon tree. From here, an external staircase leads to the second floor. A hall on this floor opens the way to two single bedrooms, two bathrooms, a dressing room and the main bedroom with a balcony overlooking the garden.

Photographs: Ramón Esteve



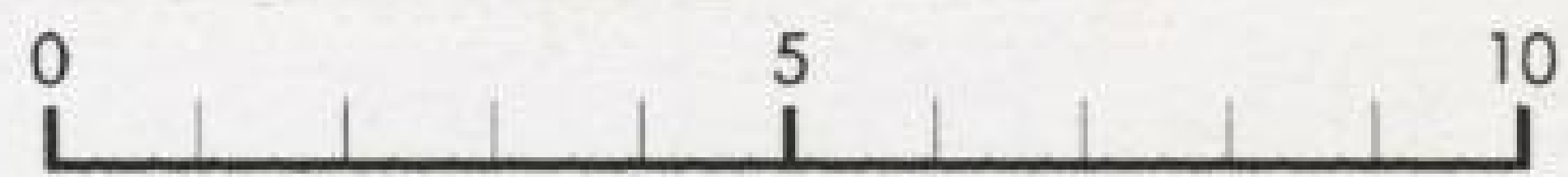




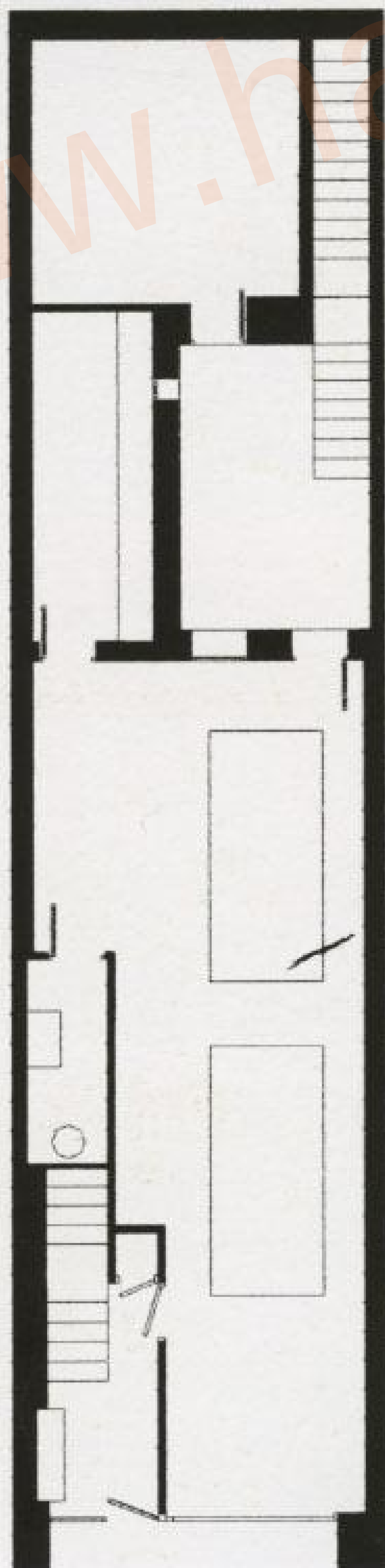
The essence of the projects lies in the harmony of the materials with the lighting, creates a masterful interplay of interesting tones and textures in the whole house.



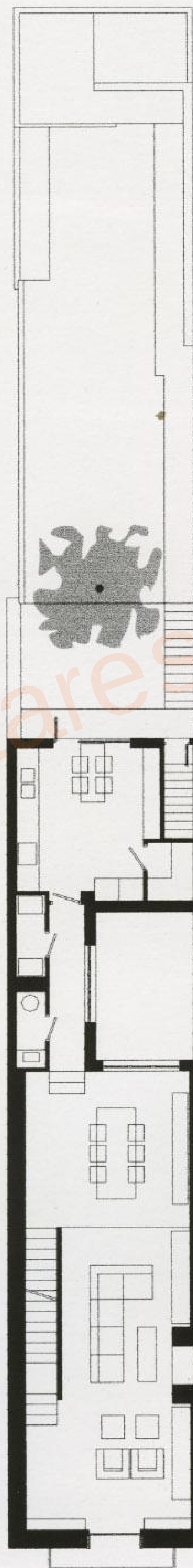




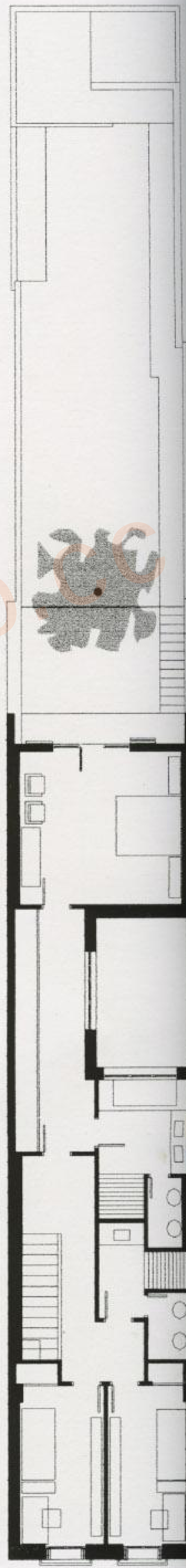
Ground floor



First floor

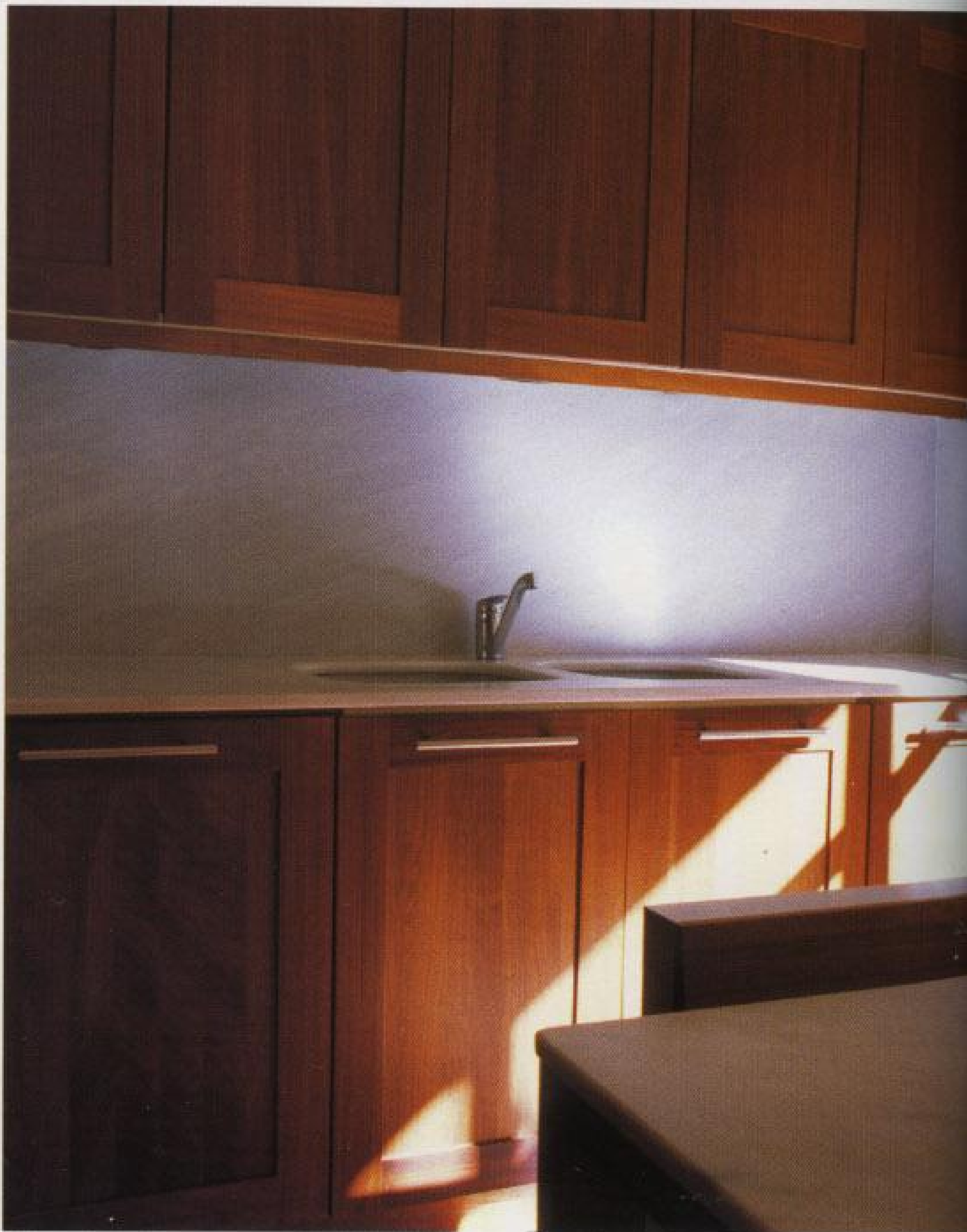
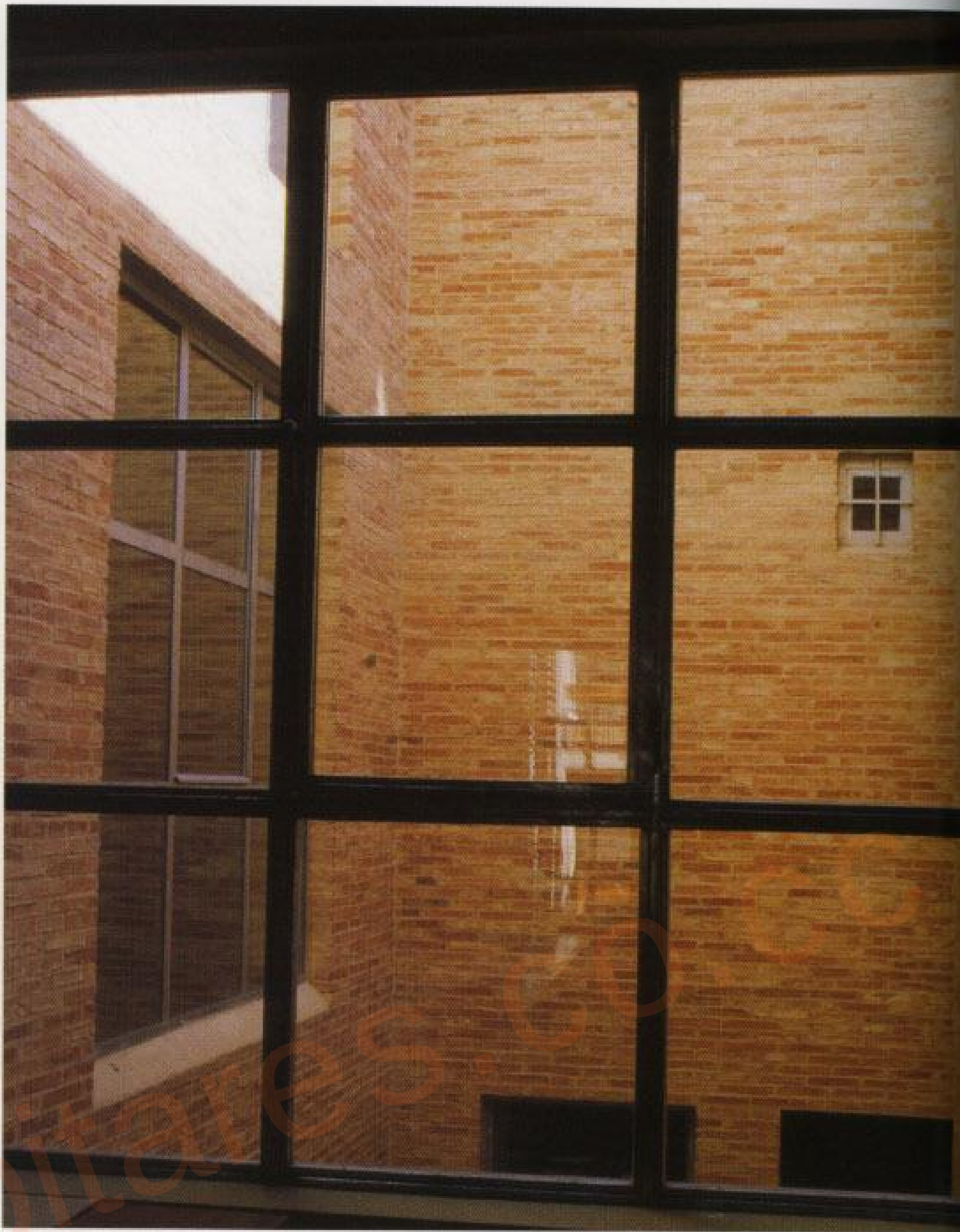


Second floor



The house has a longitudinal floor plan, with the spaces aligned according to a logical rectilinear structure that crosses the whole building from the bustle of the street to the tranquillity of the garden.

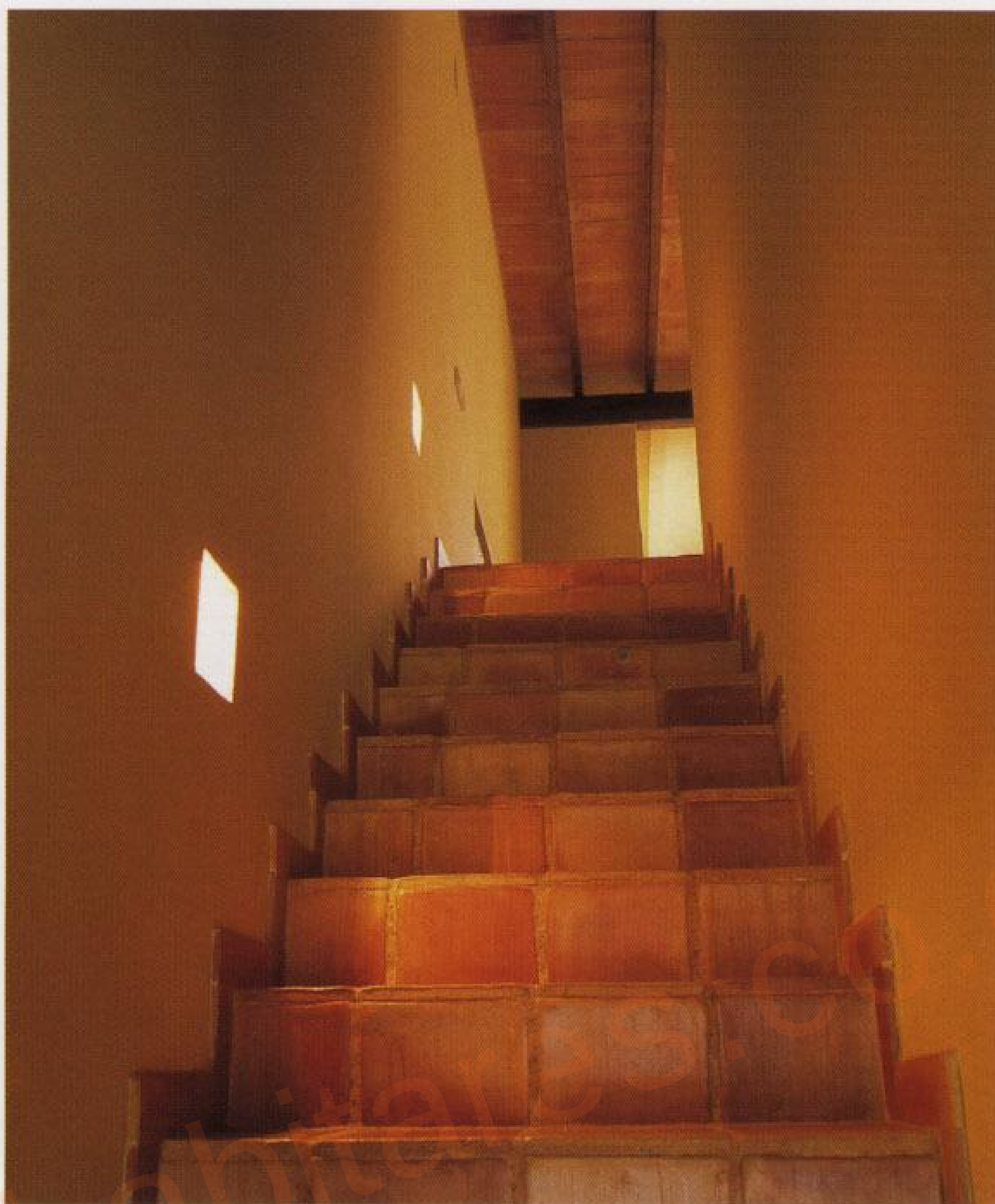
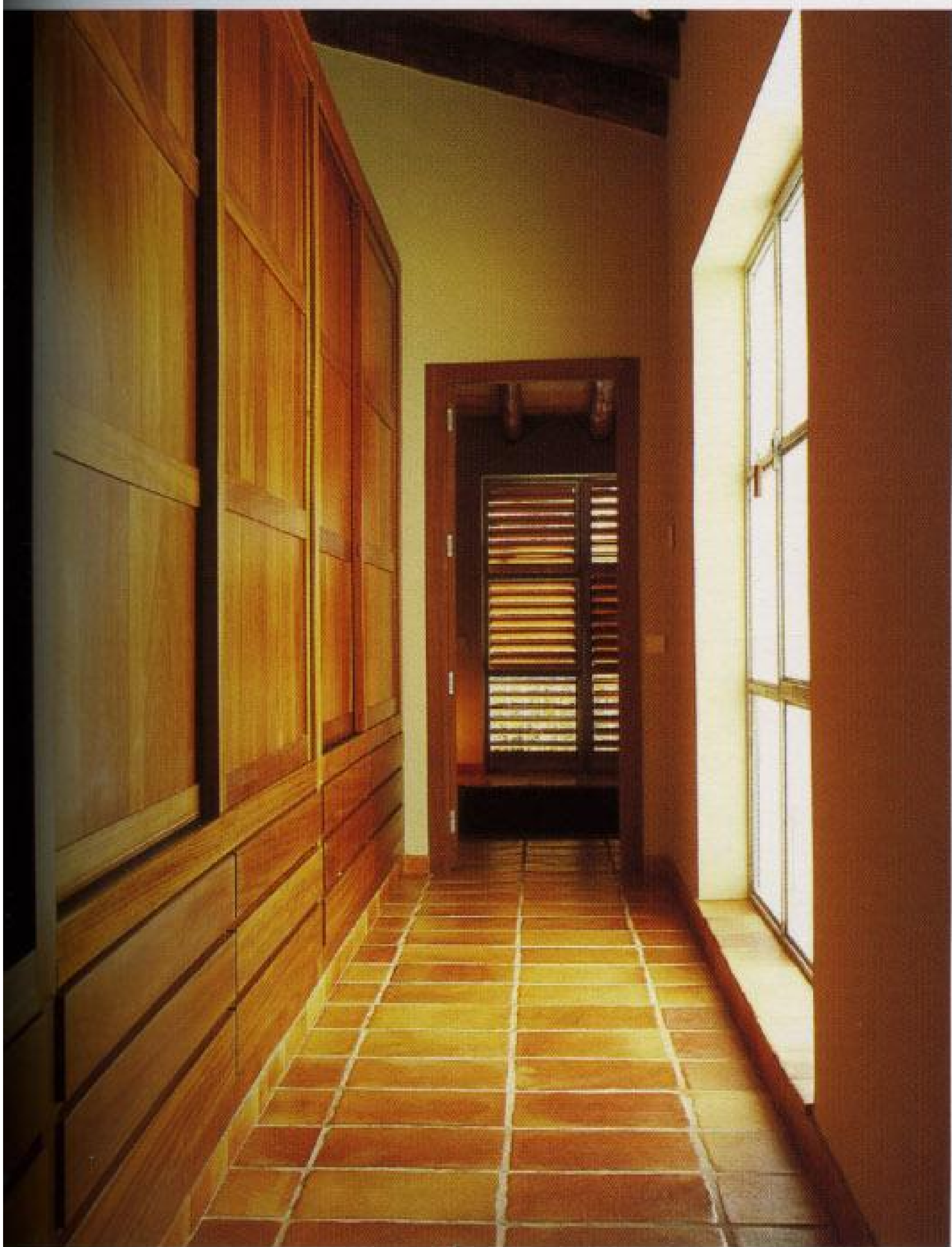






In this scheme the traditional building techniques, rooted in Mediterranean culture, adapt perfectly to the contemporary dwelling concept. The final result is an ordered combination of light, clay, iron and wood.





Luigi Ferrario Home Studio for a Graphic Designer

Bergamo, Italy

In a space with an unusual arrangement, in a traditional old Lombard three-story house, Luigi Ferrario experiences, through a rarefied language, his own vocation for dialogue with old, sedimented forms and materials.

The architectural shell is characterized by a vertical volume of just 7 m², used for the bathroom, the staircase, the kitchen below and the sofa bed in front of the fireplace, connected above to a work area distributed horizontally in relation to the house.

The domestic space features an entrance at the middle floor, a covered vaulted staircase connecting a courtyard that does not look onto the studio and a single living room on the top floor.

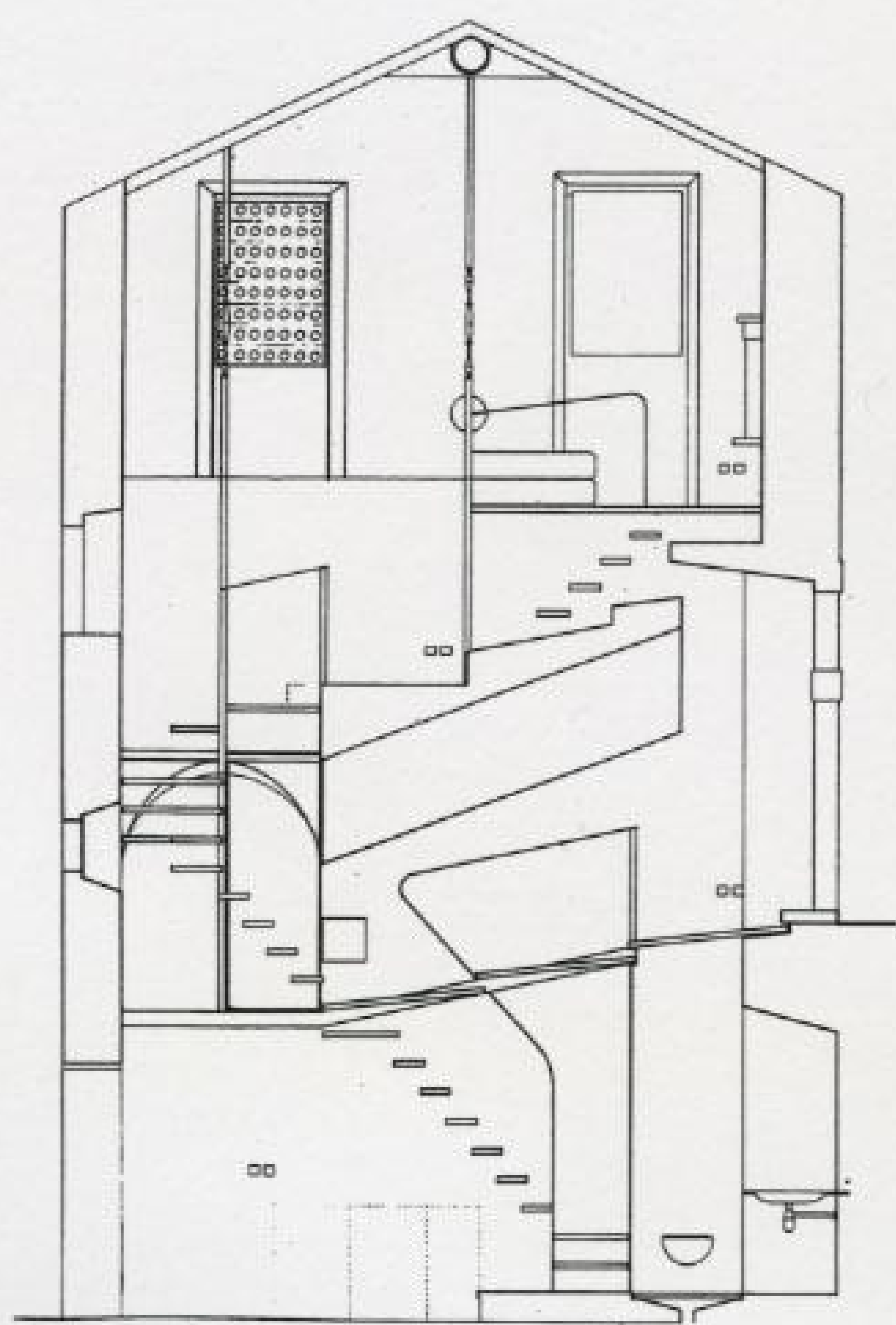
The entire design centers around the connection between the entrance and the bathroom, distributed in a single, narrow and vertical environment connected to the attic.

A small opening that was created when, some time ago, the end of the barrel vault that partially covered the original stair collapsed, creates a "natural" cavity of only 2 m² providing access to the next floor.

The available space has been transformed without disrupting the features of the original structure: the vault, the floor above it in terracotta with inclined steps, and the stone masonry.

The introduction of an original structure in iron, glass and wood successfully modifies the space and connects the two floors: through careful additions and minimal subtractions it has been possible to cater for all the functions necessary for domestic life without having to subdivide the available area, so as to obtain space for the indispensable kitchen and bathroom.

Photographs: Alberto Piovano



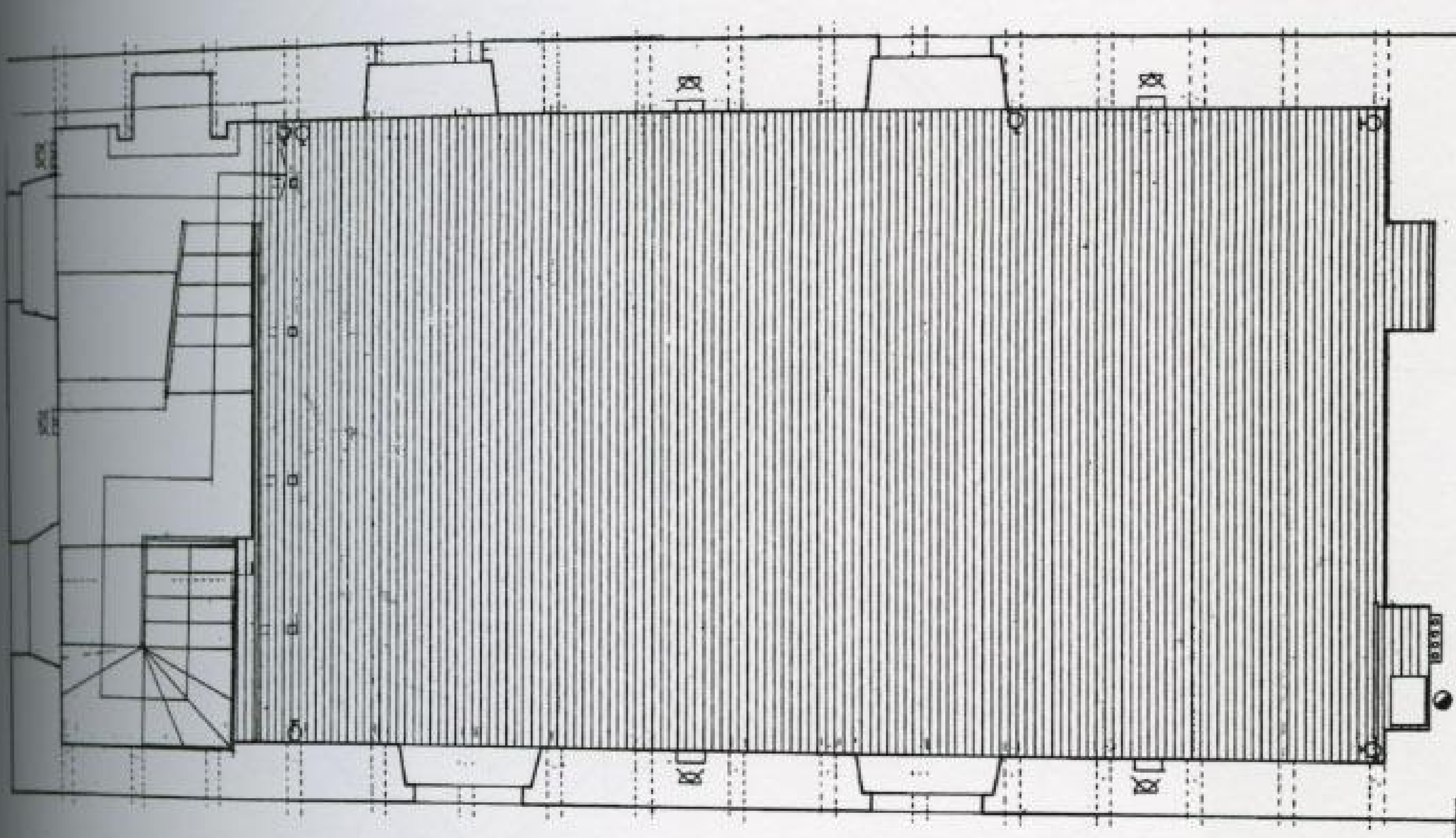
Cross section







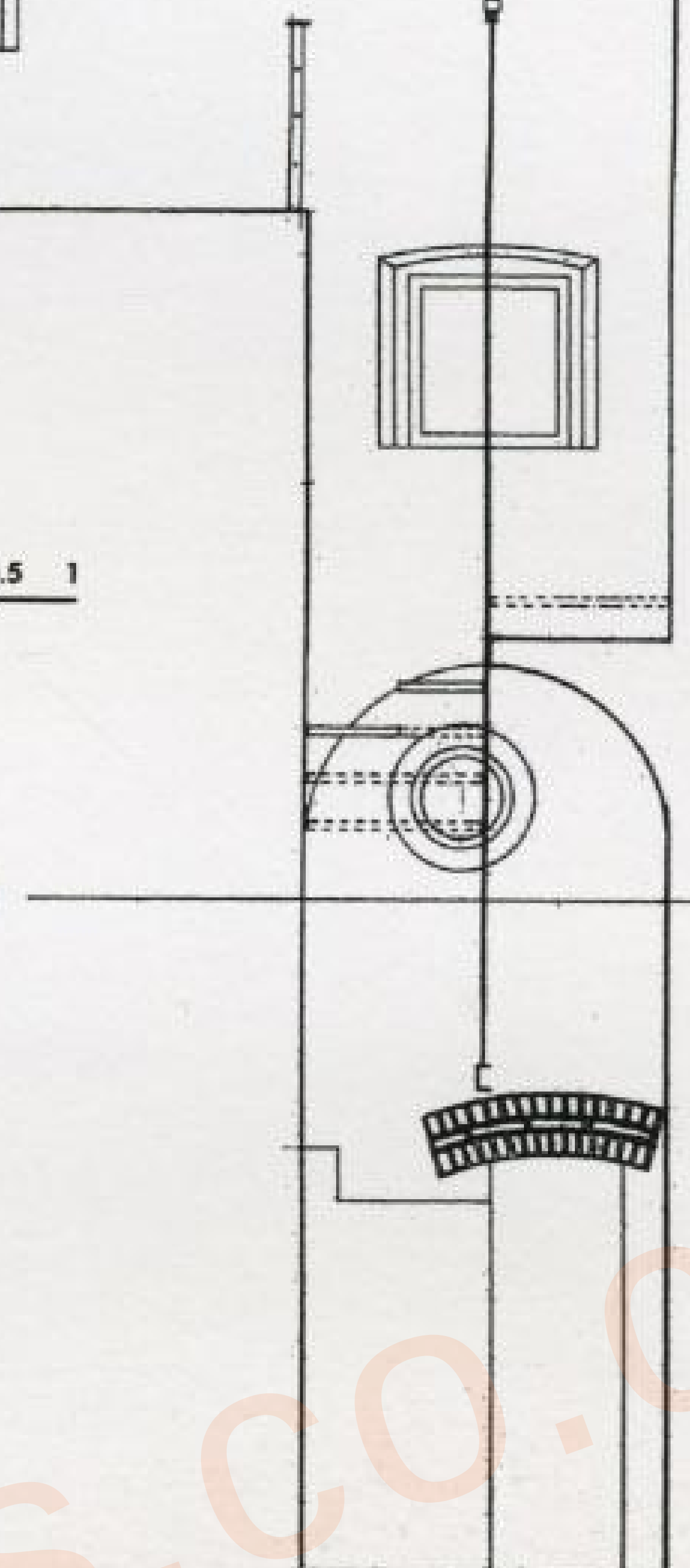
Second floor plan

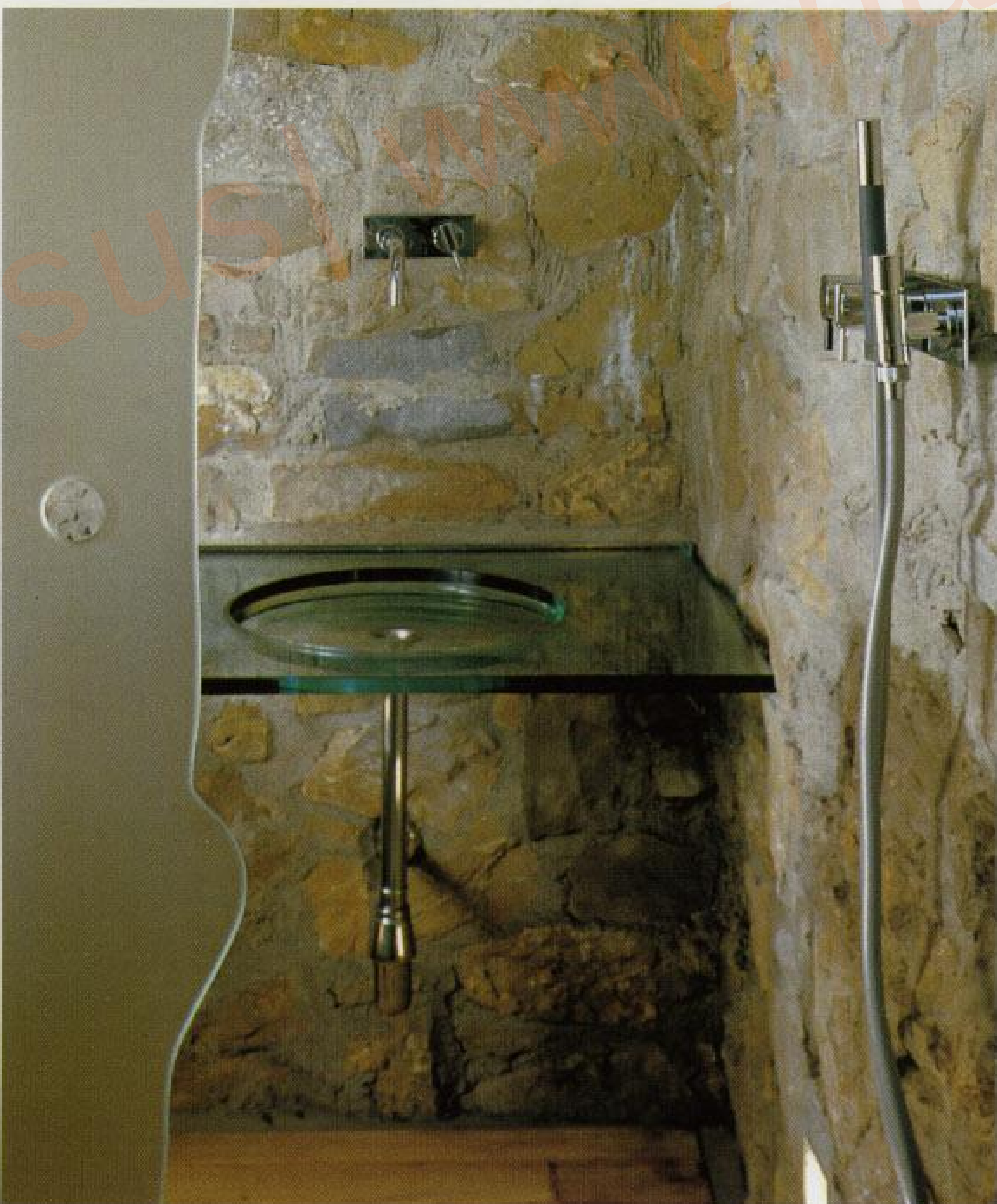
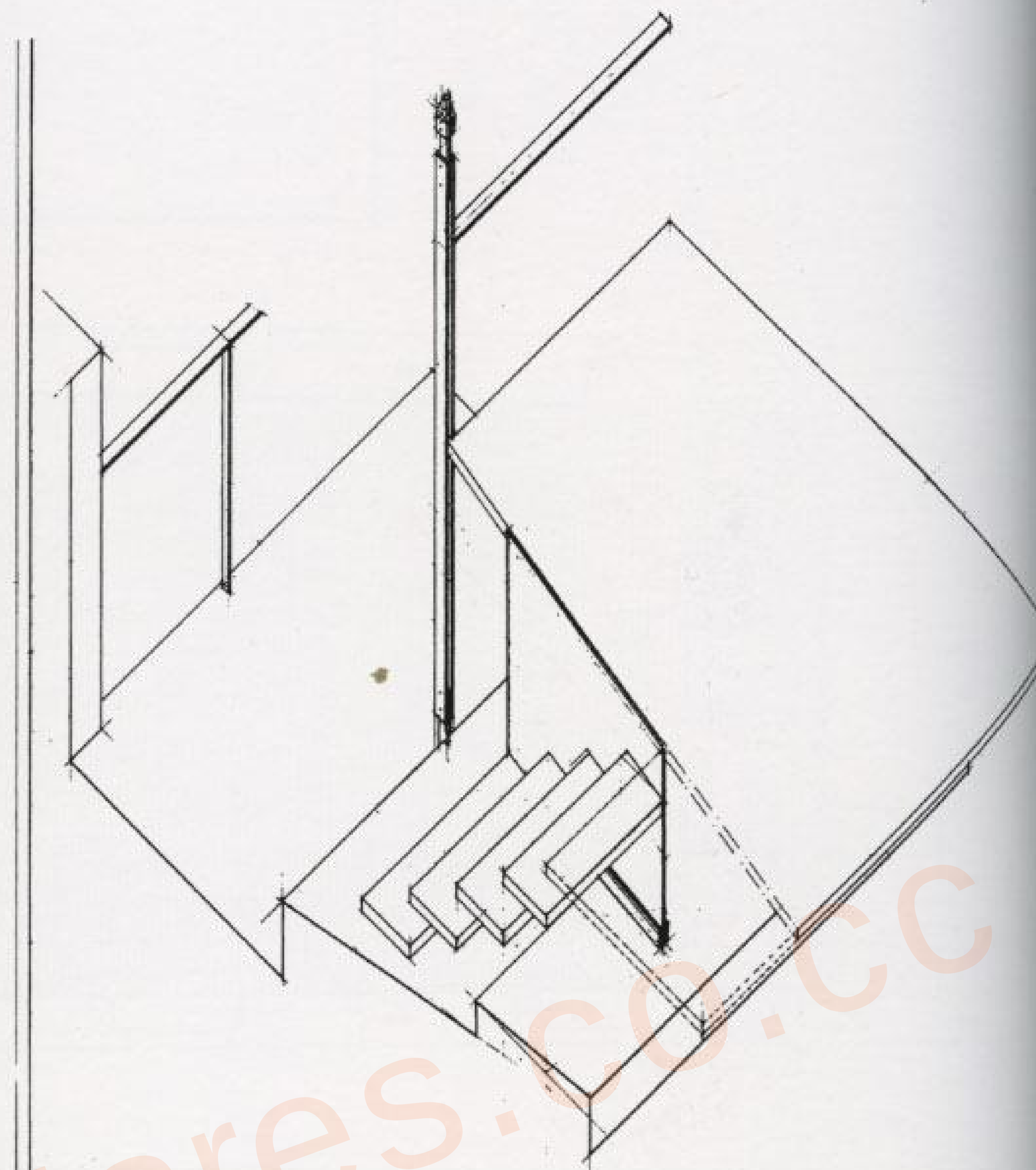


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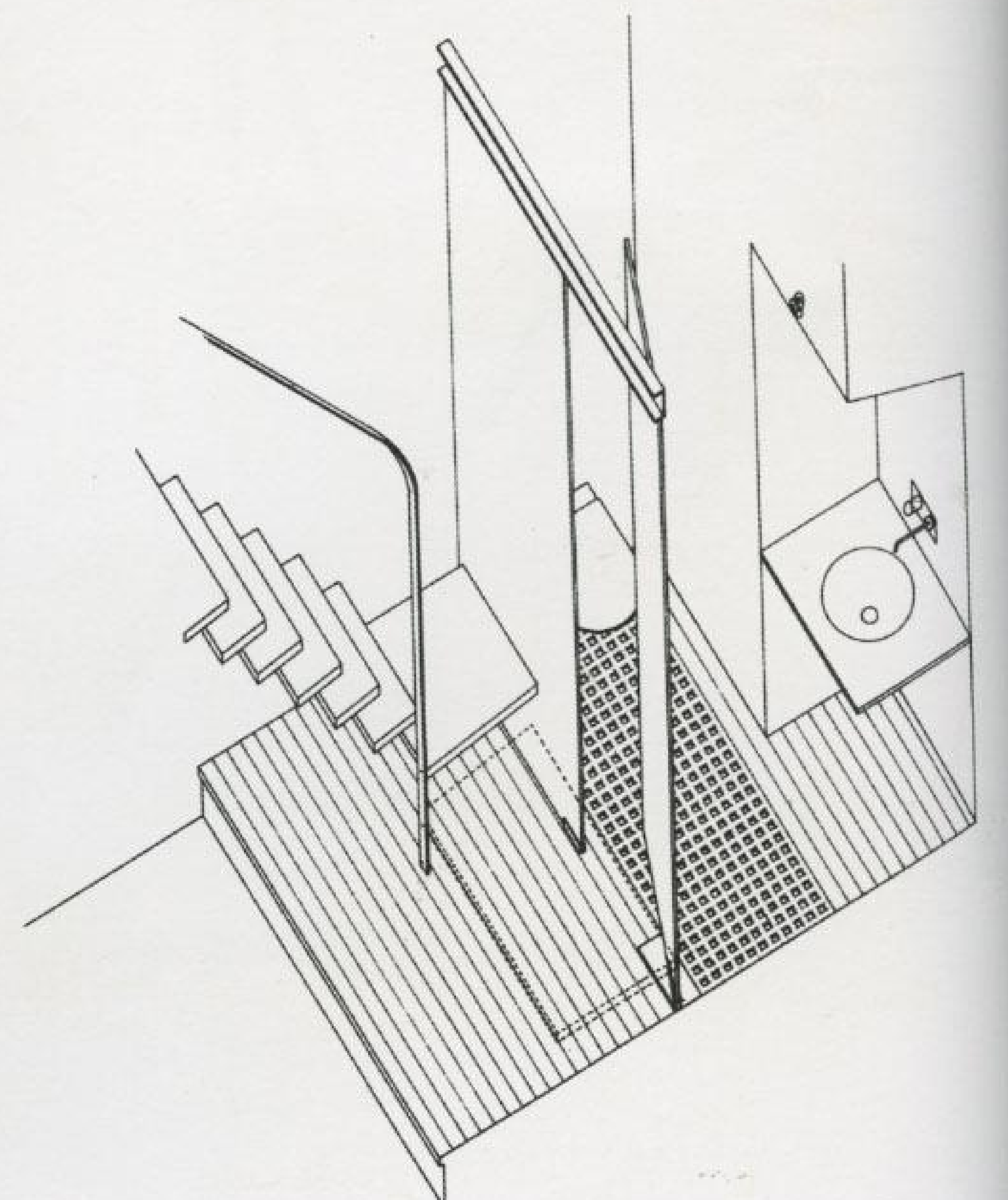
Longitudinal section

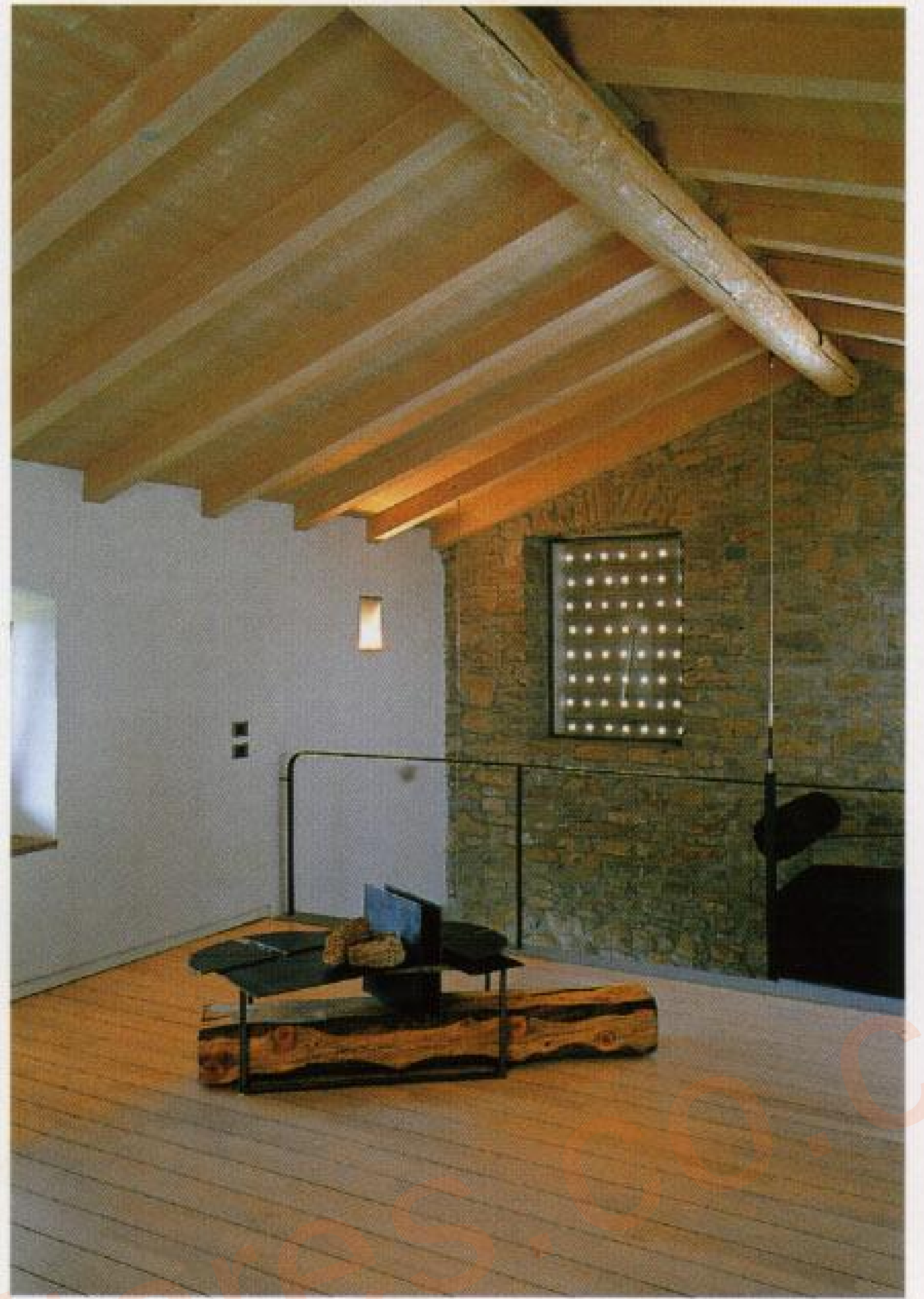
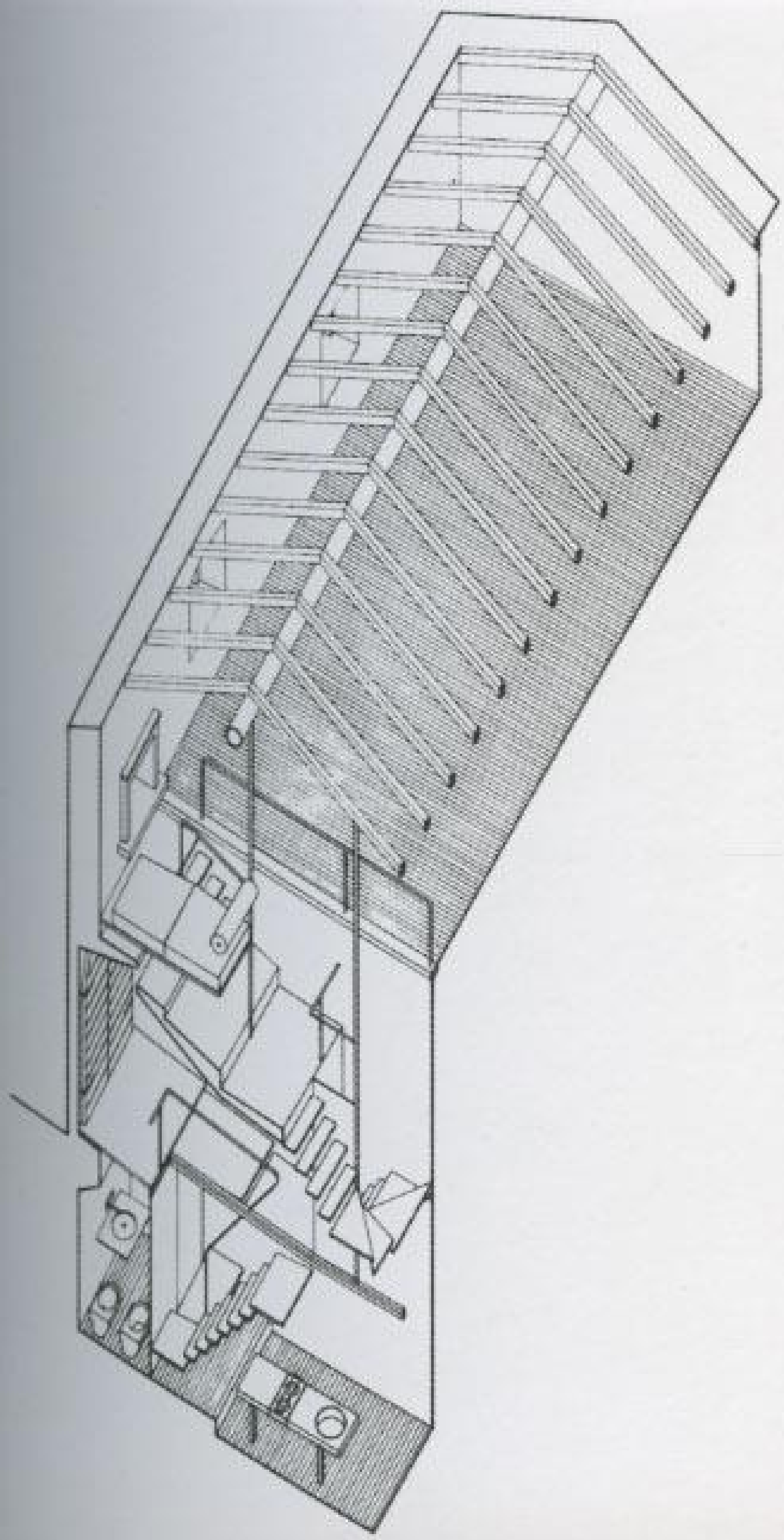
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The bathroom and the small kitchen located on the ground floor are designed to avoid excessive subdivision of the space. The bathroom has a satin-finish sliding glass door.





Architekturbüro Gasparin & Meier Badehaus Ebenberger

Sifflitz, Austria

Located 1000 meters above sea level, this old two-story stone farmhouse was a damp place without running water that was urgently in need of restoration. The absence of running water aroused the desire to create a special area for the bathrooms without spoiling the open plan of the existing structure.

Access to the building is through a large, striking entrance located in the center of a stone wall. This door gives access to two large rooms located on both sides of this entrance that are used as bedrooms.

In the essential restructuring, the tarmac road that goes down the mountain had to be moved because it was located too near the building. The foundations were left free to protect the walls from damp. The wooden bathroom annex located to the west is now the sunniest area in this solid stone house.

This room, which was formerly used for smoking bacon, now houses the bathroom with its washbasin, bathtub and other complements. It is a spectacular space which also gives access to a corridor measuring 8 meters in length by 1.5 meters in width. It is used as a luxurious sauna and as a bridge that communicates with the old area of the building. One of the most striking aspects of this scheme is the importance given to the bathroom, which is further enhanced by the large sliding window that offers excellent views of the valley. Another of the outstanding features is the use of stone cut from the higher part of the mountain for the pavement and part of the walls.

Under the old stone wall, which had to be demolished and reconstructed, a new basement was created taking advantage of the old staircase. It receives light through the glass at the bottom of the bridge.

Photographs: Margherita Spiluttini





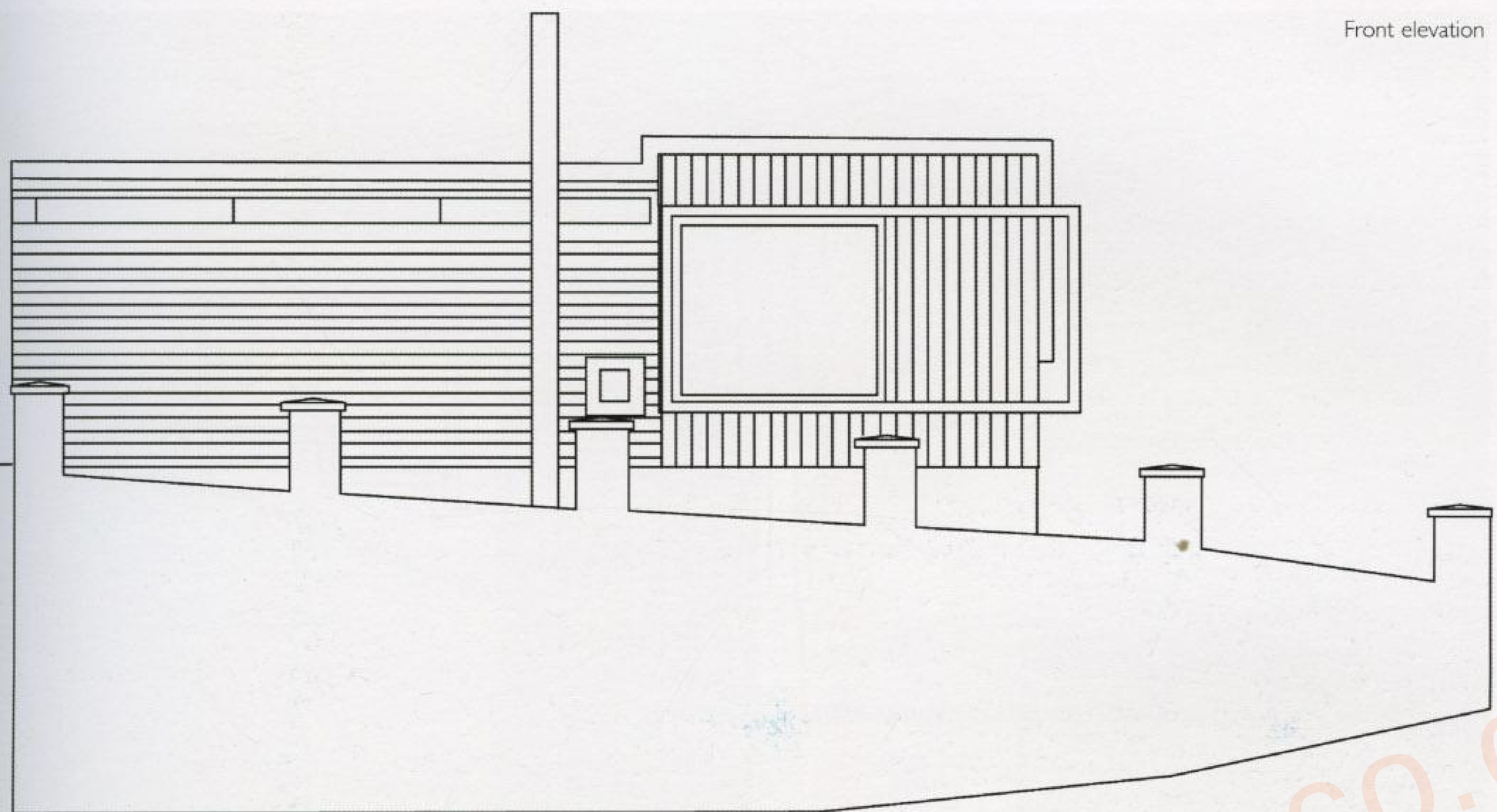


A new wooden annex in the west area serves as a bathroom and sauna for an old farmhouse. This intervention also improves the natural lighting of the house.

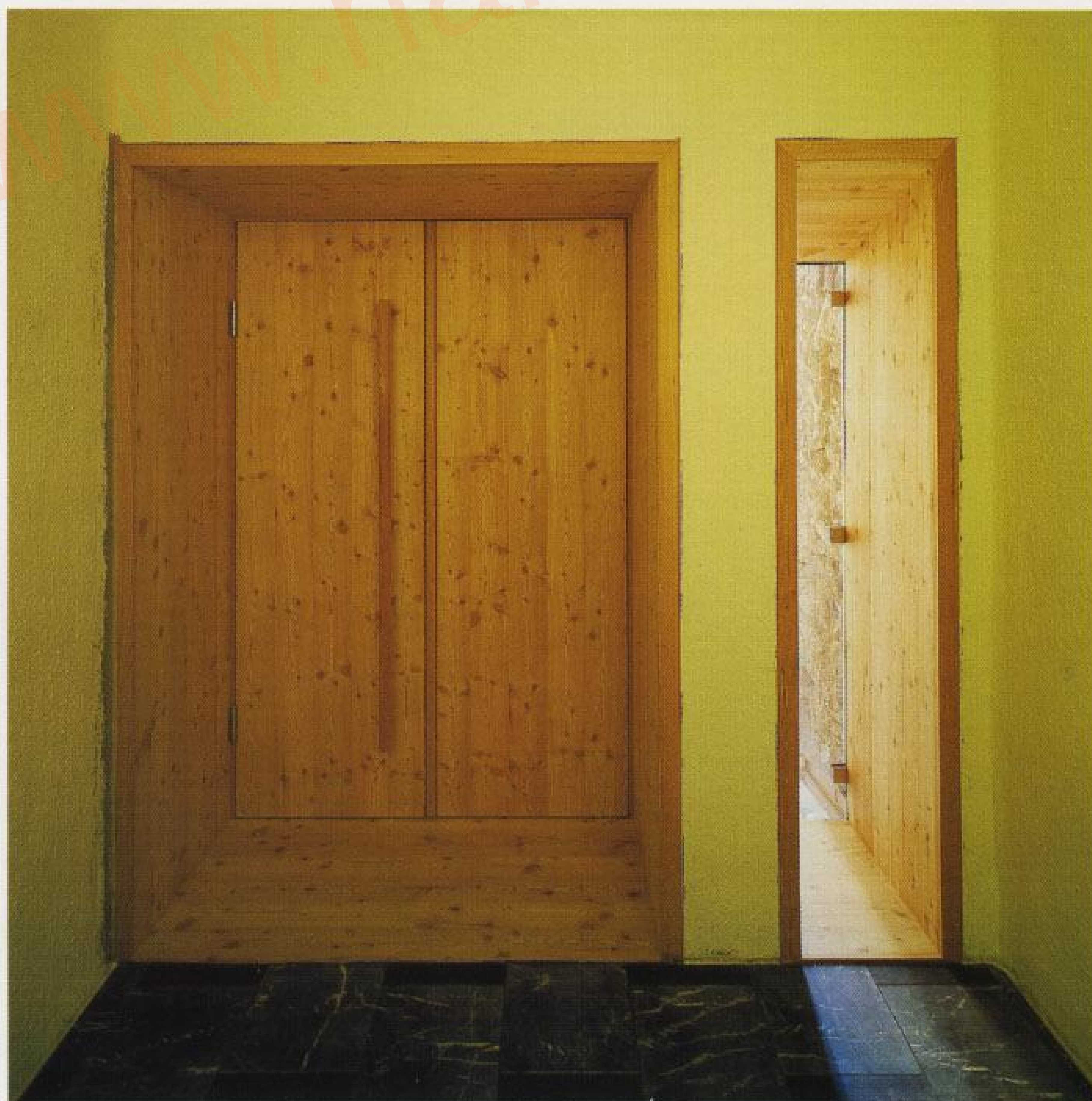
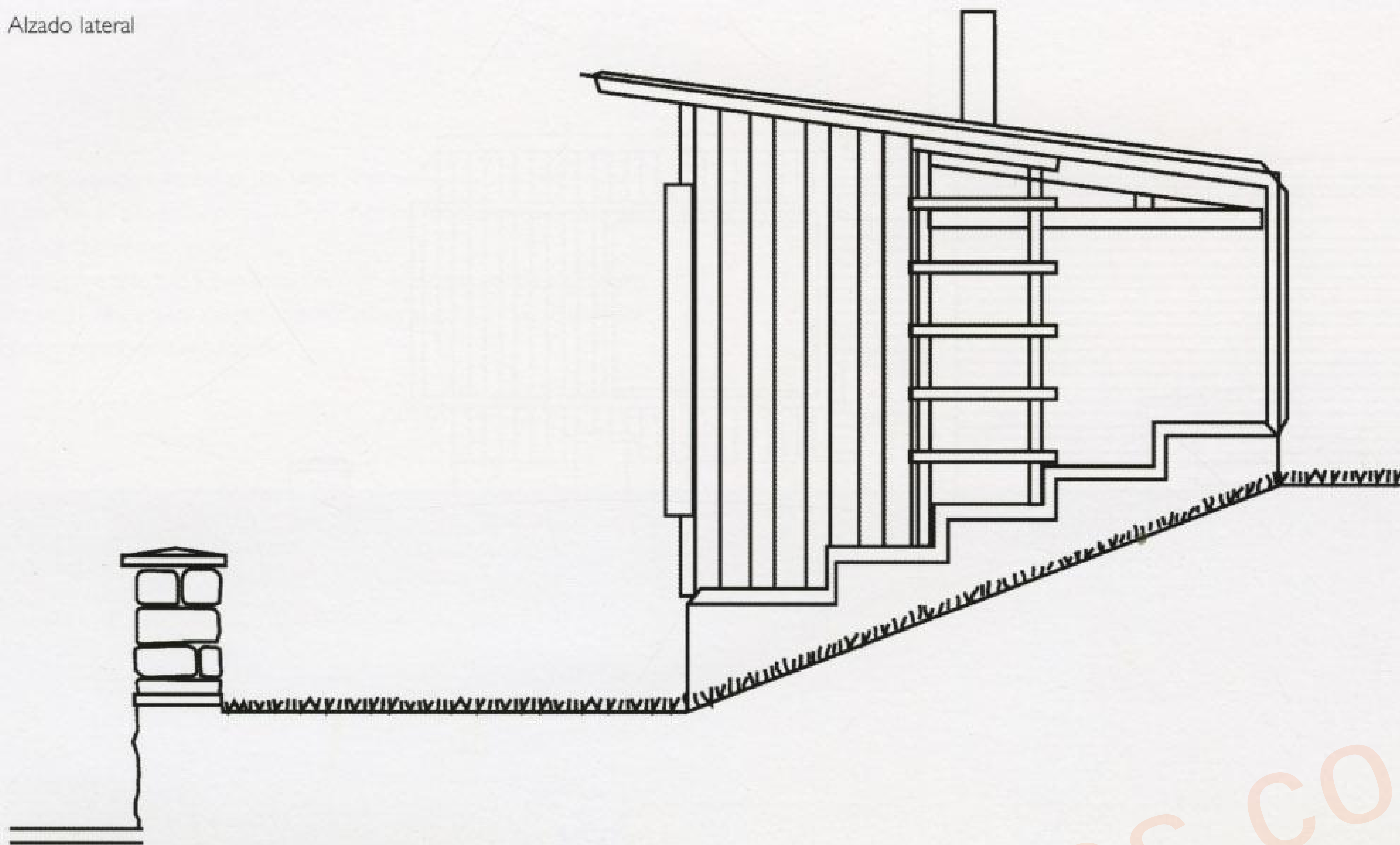
Besides the splendid views from the bathroom, the contrast between the larch wood and the old stone creates a suitable framework for contemplation and relaxation.



Front elevation



Alzado lateral





The new bathroom gives access to a corridor 8 metres long and 1.5 width metres v
that is used as a sauna and serves as an access bridge to the old area of the buil





Crone Nation Architects Establishment Hotel

Sydney, Australia

In 1996, a fire destroyed almost half of this 100-year-old structure. In its intact state, the George Patterson building was a rare and fine example of 19th century commercial architecture and was unusual in combining both retail and warehouse functions. The George Street elevation made use of high-quality materials (stone, bronze and brick) and features finely detailed windows, arched bays to the street with a rusticated sandstone base and fluted pilasters at the upper levels.

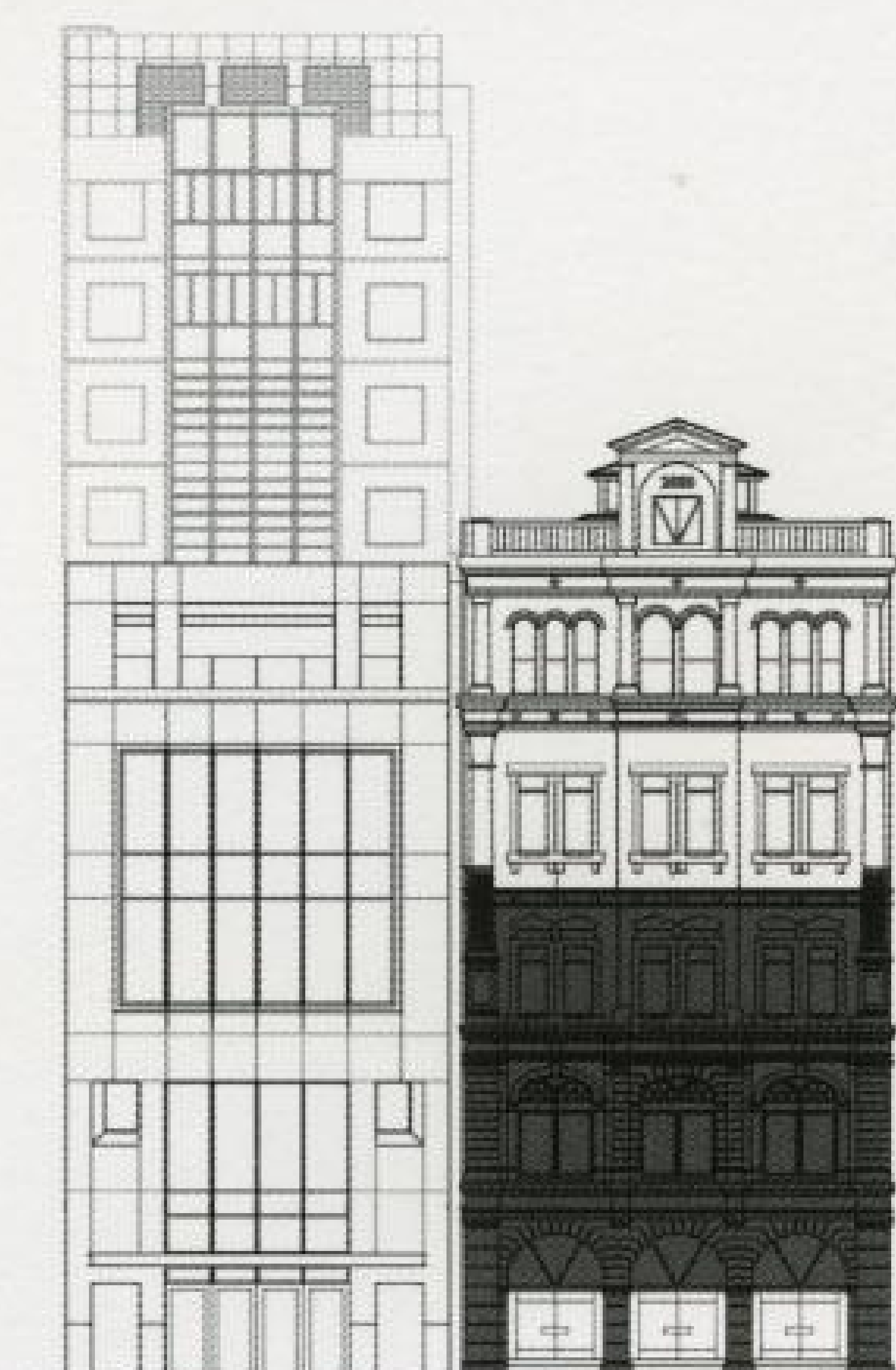
After the fire, the rear, former warehouse, section remained as a four-story building, and the front section, including the cast iron support columns, survived in an extensively damaged state. The tower survived in close to its original form prior to the fire. The renovation strategy sought to preserve as much of the original as possible. New work, while closely following the configuration and material for the earlier work, does not copy it exactly. This allows the observer to understand what is original and what is not.

Externally, materials generally follow or approximate the original work with minor variations. The junction between new and old is delineated along the north, east and south elevations by a band of red bricks. As much as possible of the smoke staining and other evidence of the fire has been retained on the various elevations. The tower is retained as a semi-ruined structure.

Internally, original brick and plaster surfaces have been left exposed where they are sound. The iron columns in the George St building have been left exposed with those in the Garden Bar retaining evidence of the fire and subsequent exposure.

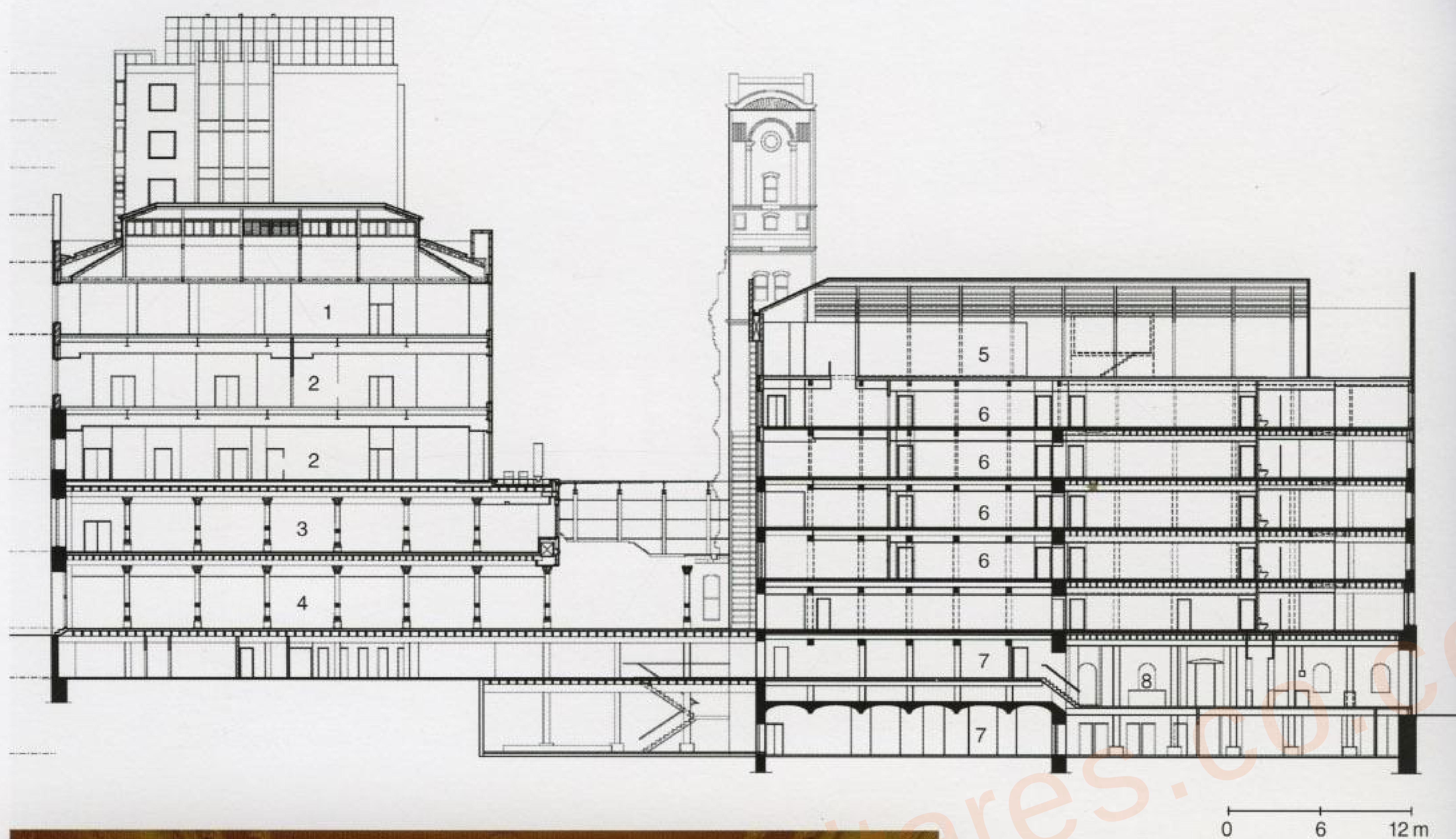
Ceilings in the Tank Stream Building were originally unlined and they remain so. The joist structure with beams, herringbone strutting and the underside of the flooring is visible within hotel rooms and in public spaces. Services have been confined to corridors and lesser spaces, where they are set below the structure.

Photographs: Phillip Hayson



West elevation





Longitudinal section

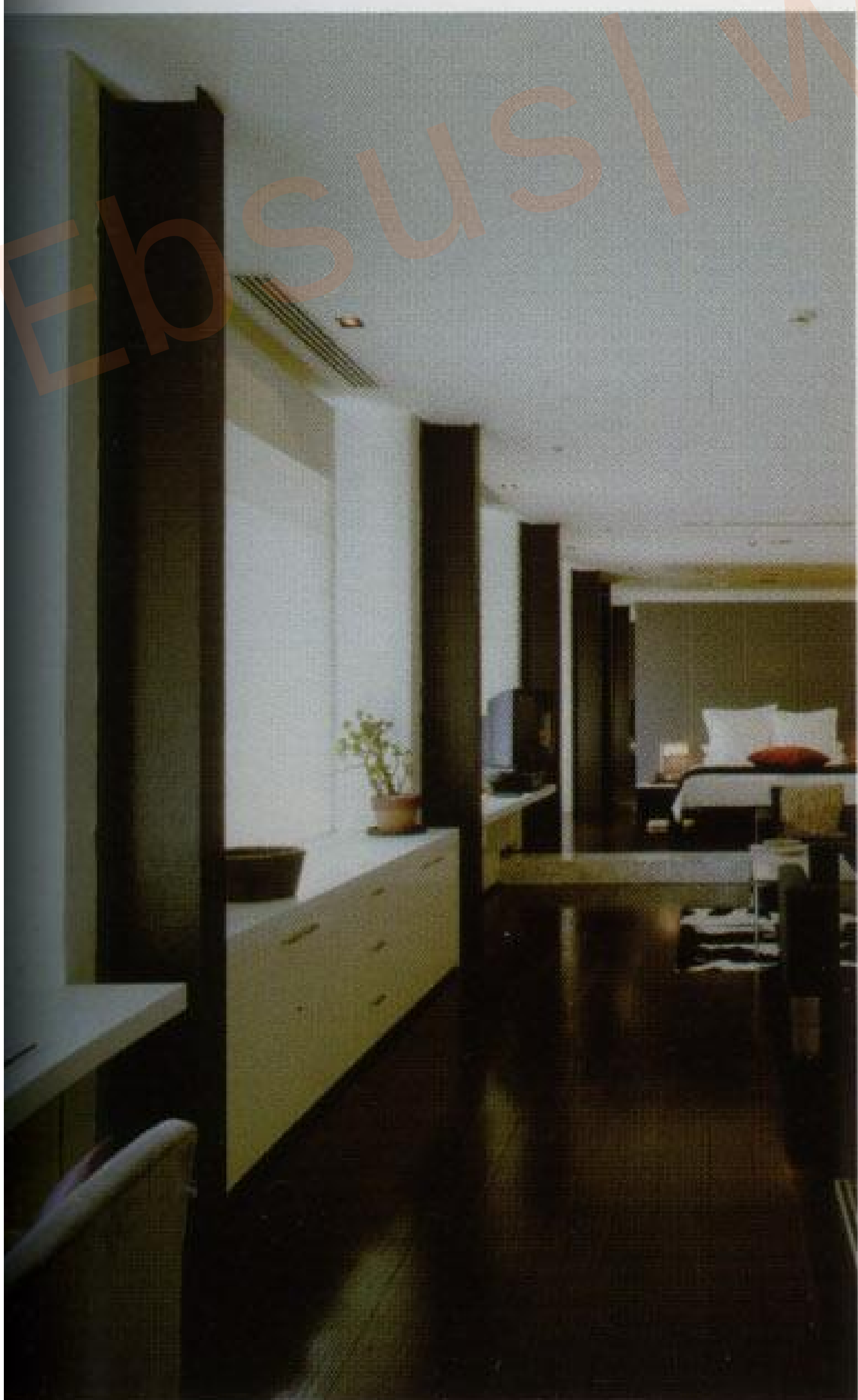
- 1. Private lounge
- 2. Main function area
- 3. Restaurant
- 4. Main bar
- 5. Floor
- 6. Hotel floor
- 7. Night club
- 8. Hotel lobby



n elevation

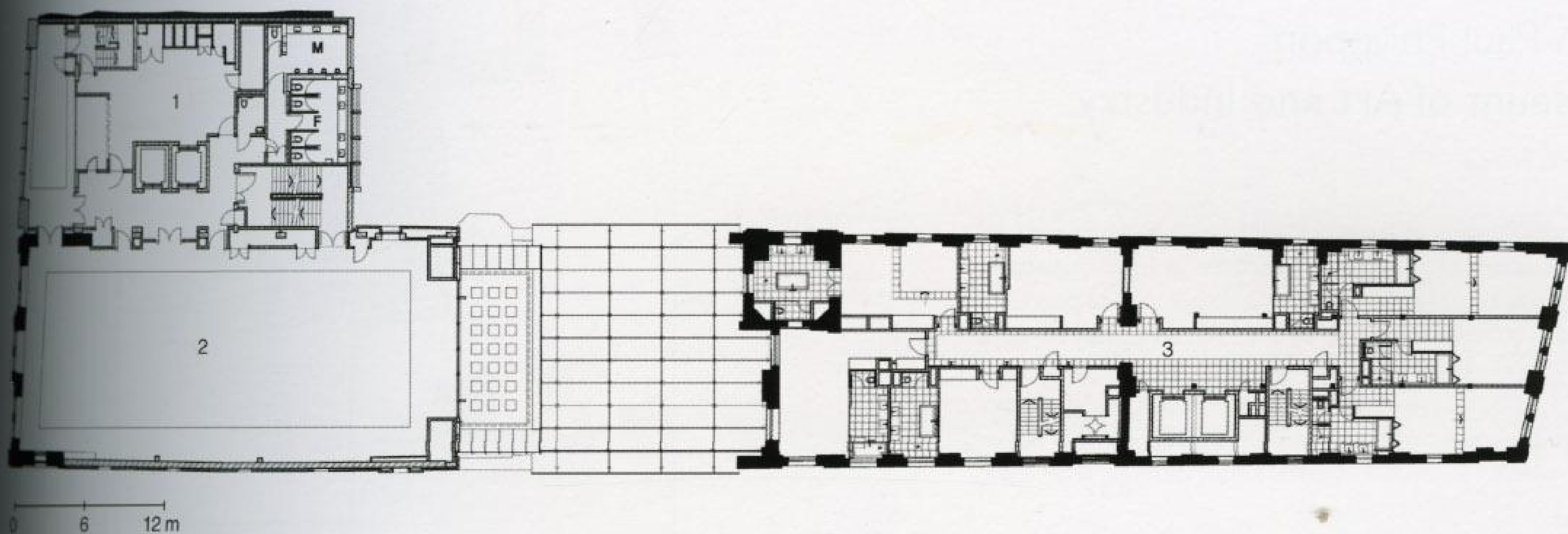


at all existing windows, both steel and timber, have been con-
s. The new fire and acoustic strategy required that all of the tim-
bers be covered with a topping slab. Voids in the existing floor
are have been expressed by the use of different joist configura-
between the infill panel and existing structure.



Almost all of the timber and iron columns have been left exposed, with those in the Garden Bar retaining evidence of the fire. Ceilings lined with timber and pressed metal have been repaired. The joist structure with beams, herringbone strutting and the underside of the flooring is visible in hotel rooms and in public spaces.





2nd and 4th floor plans of hotel

- 1. Kitchen
- 2. Main function area
- 3. Hotel



Jean-Paul Philippon Museum of Art and Industry

Roubaix, France

The transformation of these old baths into a museum is an excellent example of the possibilities offered by modern architecture for adapting a large space to a use other than its original. This early 20th century building once served the cult of the body as well as the spirit. While the saunas, baths and pools were meant for bodily hygiene, the volumes, light and spatial distribution are reminiscent of convents. Thus, the artwork now put on display here loses none of its value; rather, it can be appreciated with a more privileged clarity.

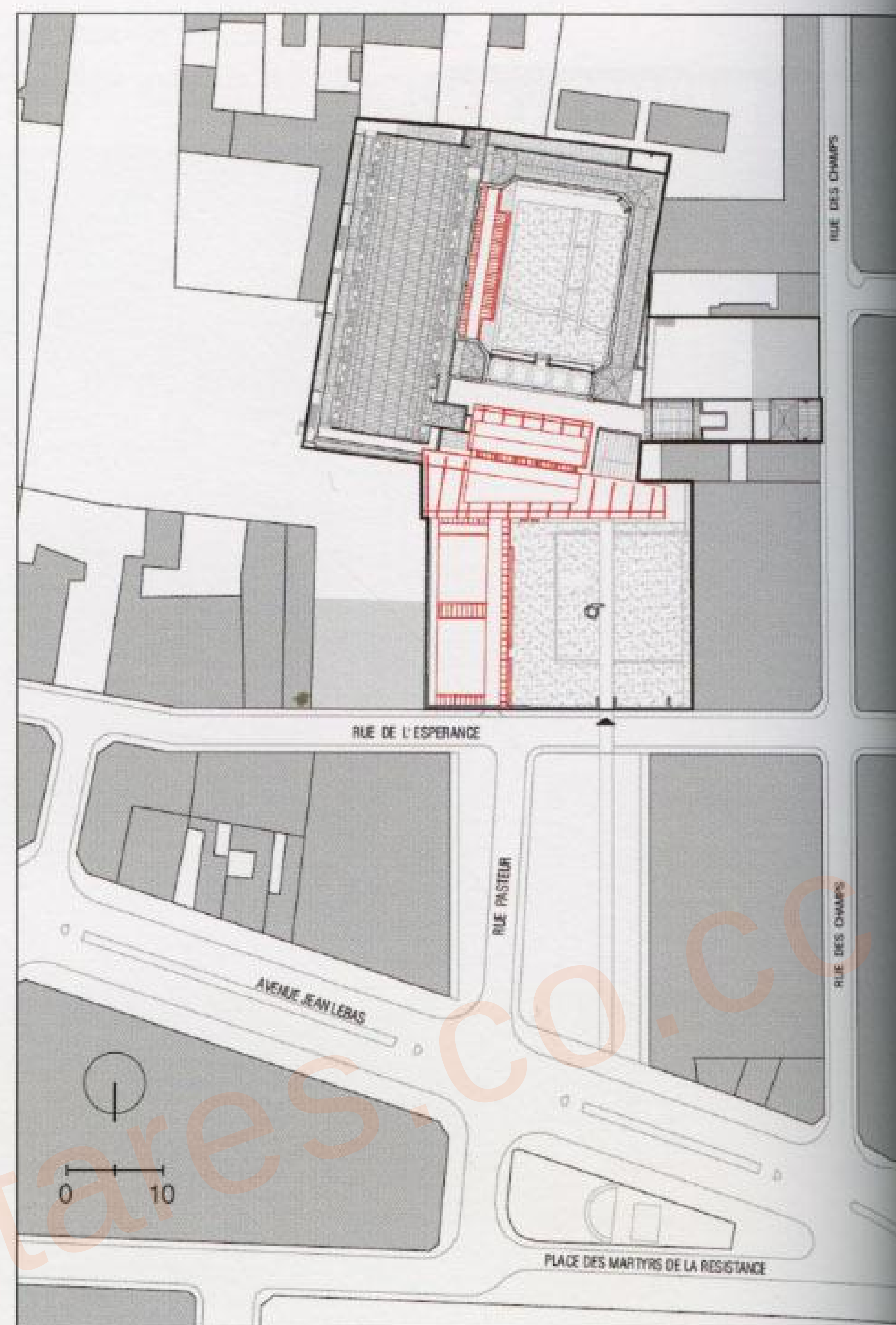
Work done to the structure was based on a concern for how the museum is viewed and for the composition of the walkways. The addition of a new wing, which finalizes the paintings segment, and of a room for temporary exhibits was done by geometric inference of the existing construction. The former lies parallel to the pool and effectively concludes the visit to the Belles Artes section, located in the old baths. The latter is an extension of the space between the pool and the industrial facade of l'Espérance street, thereby defining the space intended for temporary exhibits and the auditorium.

The lobby sits below a long steel coat within a transparent volume that wraps the old structures, the perimeter wall and the cafeteria. This serves as a connection to all the other areas and also lets light and views pass over the upper bridge housing the teaching workshops. Horizontally, the eye is drawn to the farthest views of the pool, garden or temporary exhibit; vertically, following the path of the service elevator, one's attention is led upward. All paths converge at the entrance to the museum, in the "compass room", which is the former workout room in which vestiges of the swimming pool can still be seen.

A central strip of the old swimming pool, whose original mosaic edgings peek out along the periphery, still holds water and is delimited by wood platforms supporting the sculpture exhibit. Refracted from the water's surface, light glimmers on the glass cases and sculptures, which seem to tremble in the shimmering light.

With highly worn steel due to the humid, chlorinated air, the original vaulted ceiling was in danger of collapse. The massive arches of the roof and intrados were freed and then strengthened with restored armature. A new exterior rustproof roof was installed; while perforated plasterboard has been suspended from the interior face, providing acoustic padding and ventilation.

Photographs: Arnaud Loubry



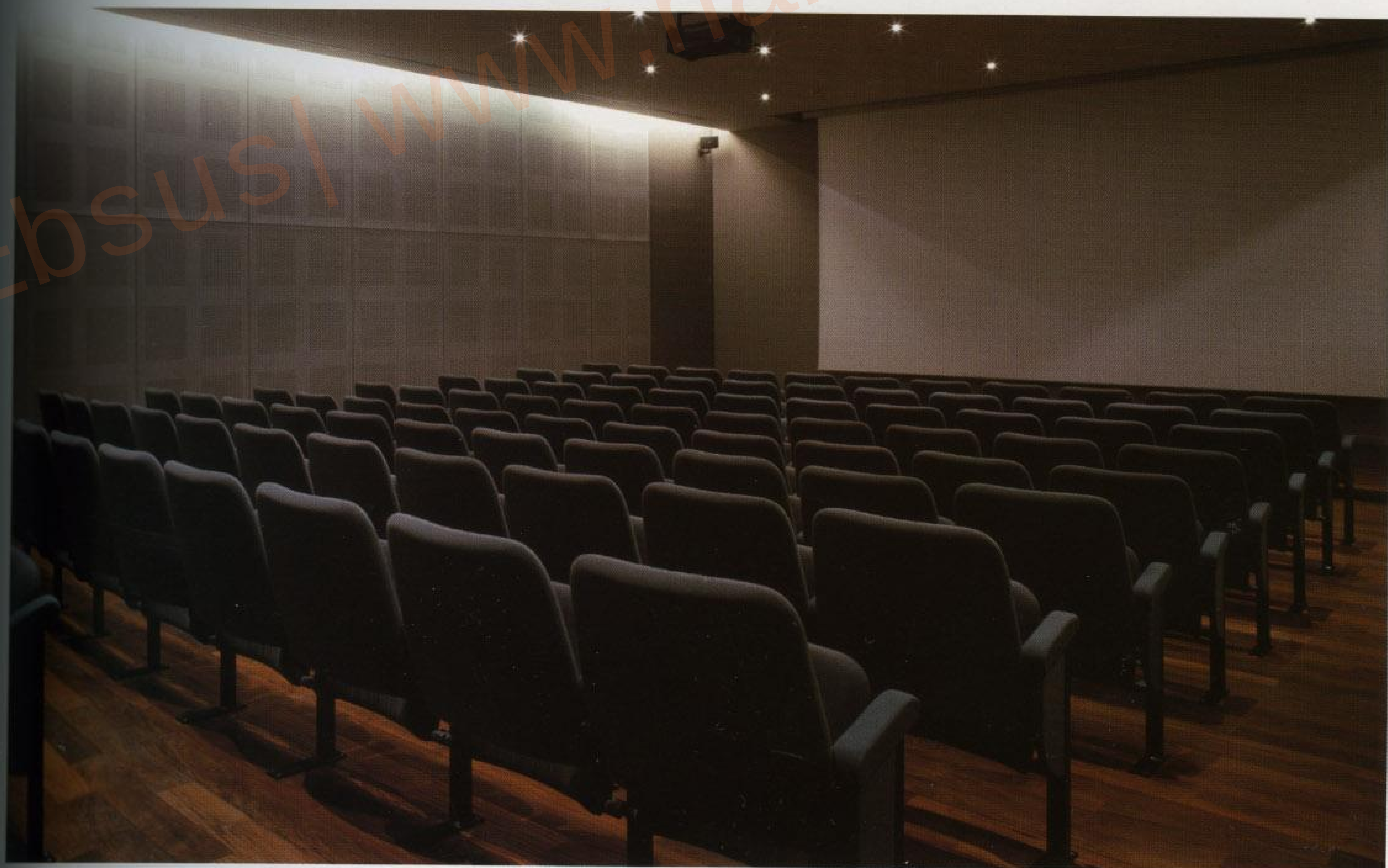
Site plan

-  Plot line
-  Converted existing building
-  Extension







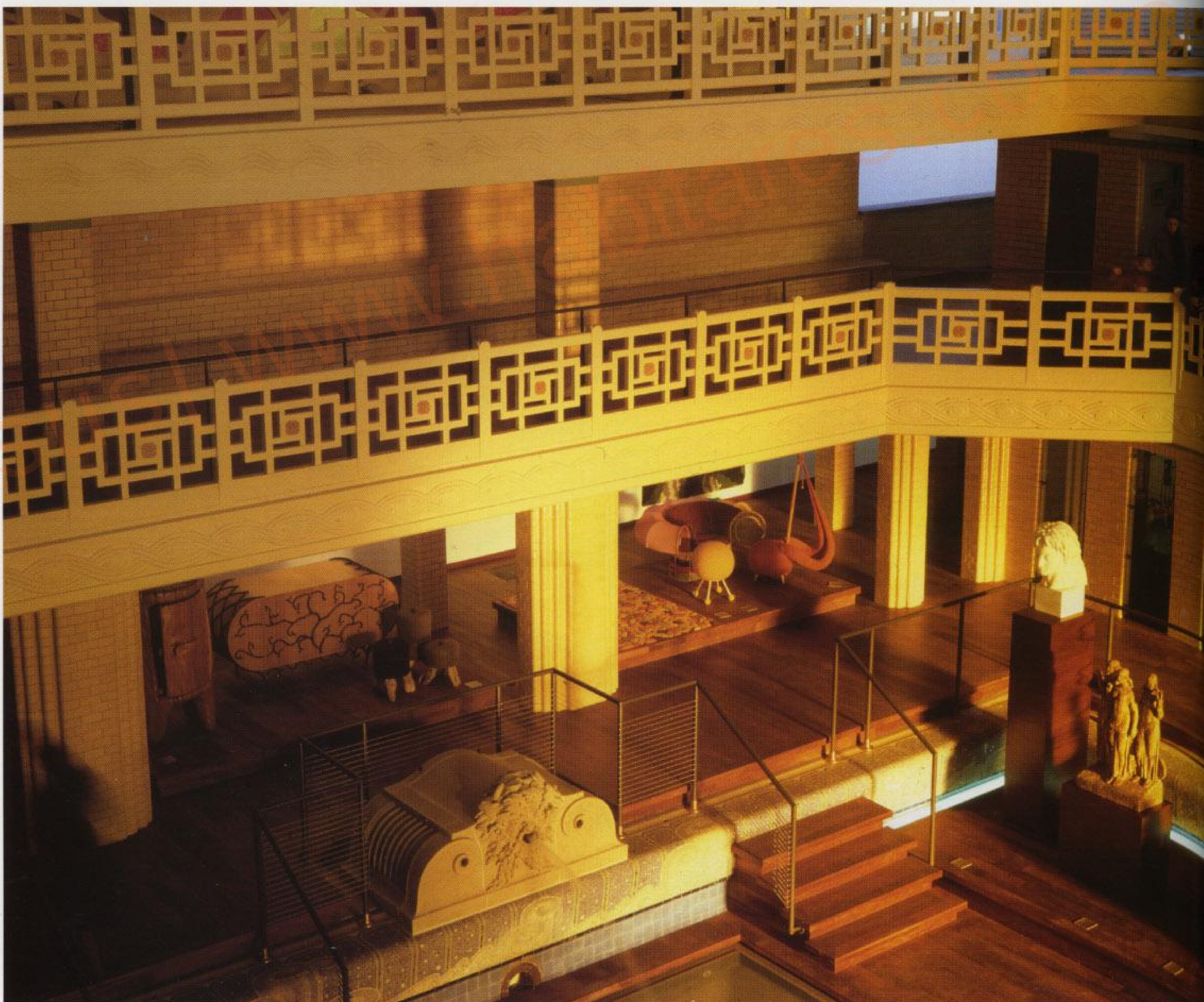


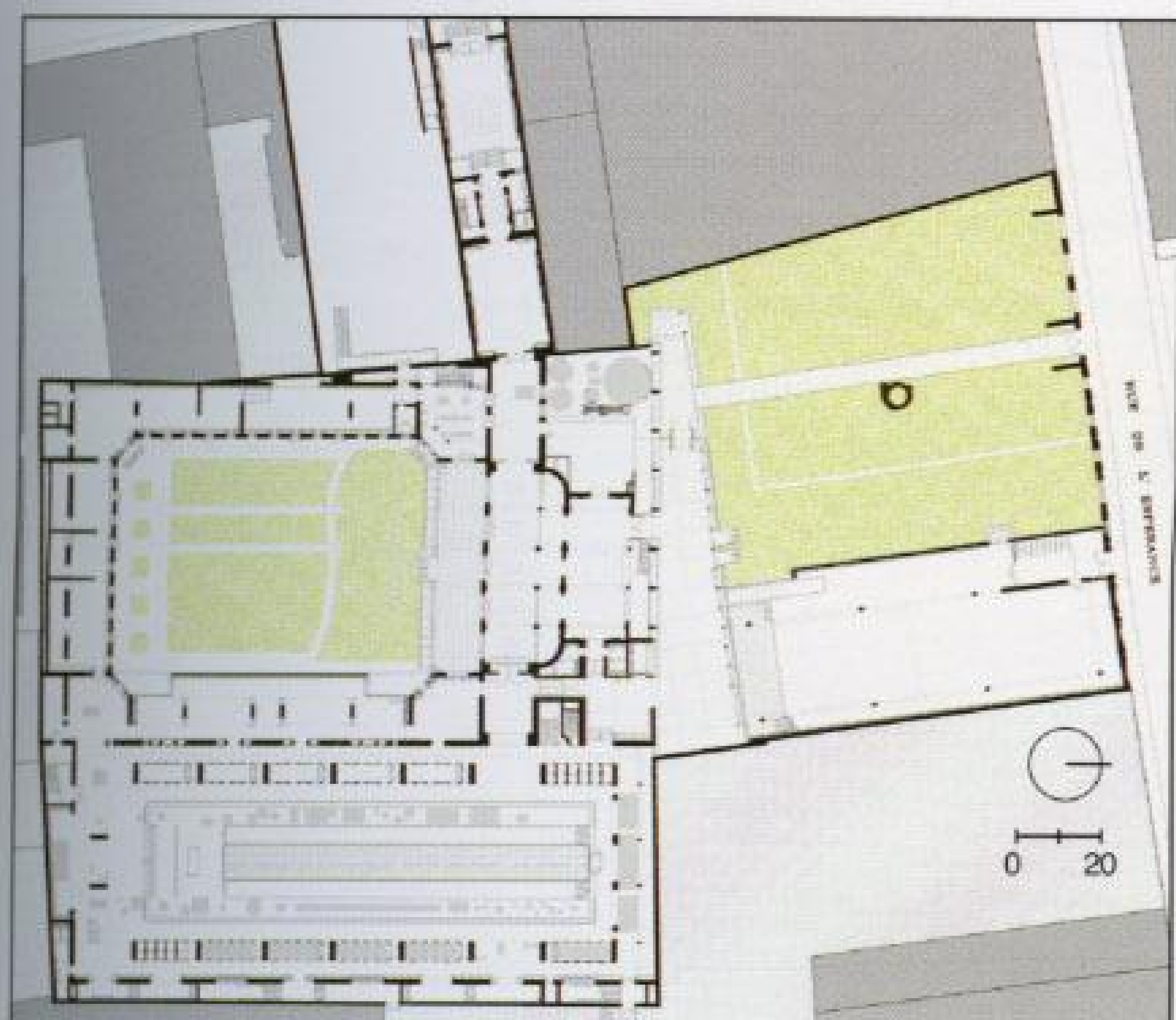




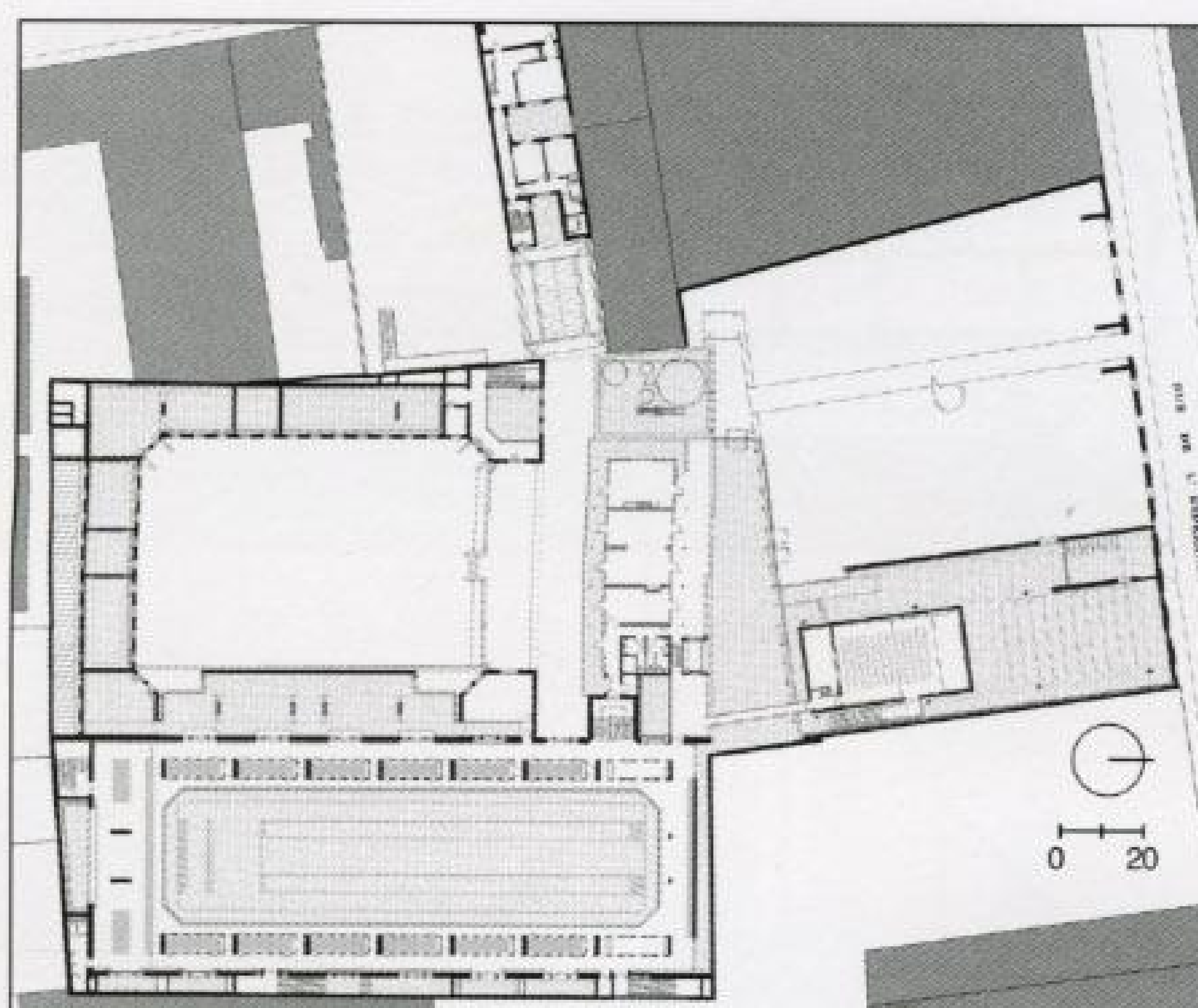


Being highly deteriorated, the tympana at both ends were restored with new glass brought in from all over the world due to the difficulty of finding stained glass from the original era. This glass is mimicked to the exterior by another layer, contributing to better conservation and temperature control.





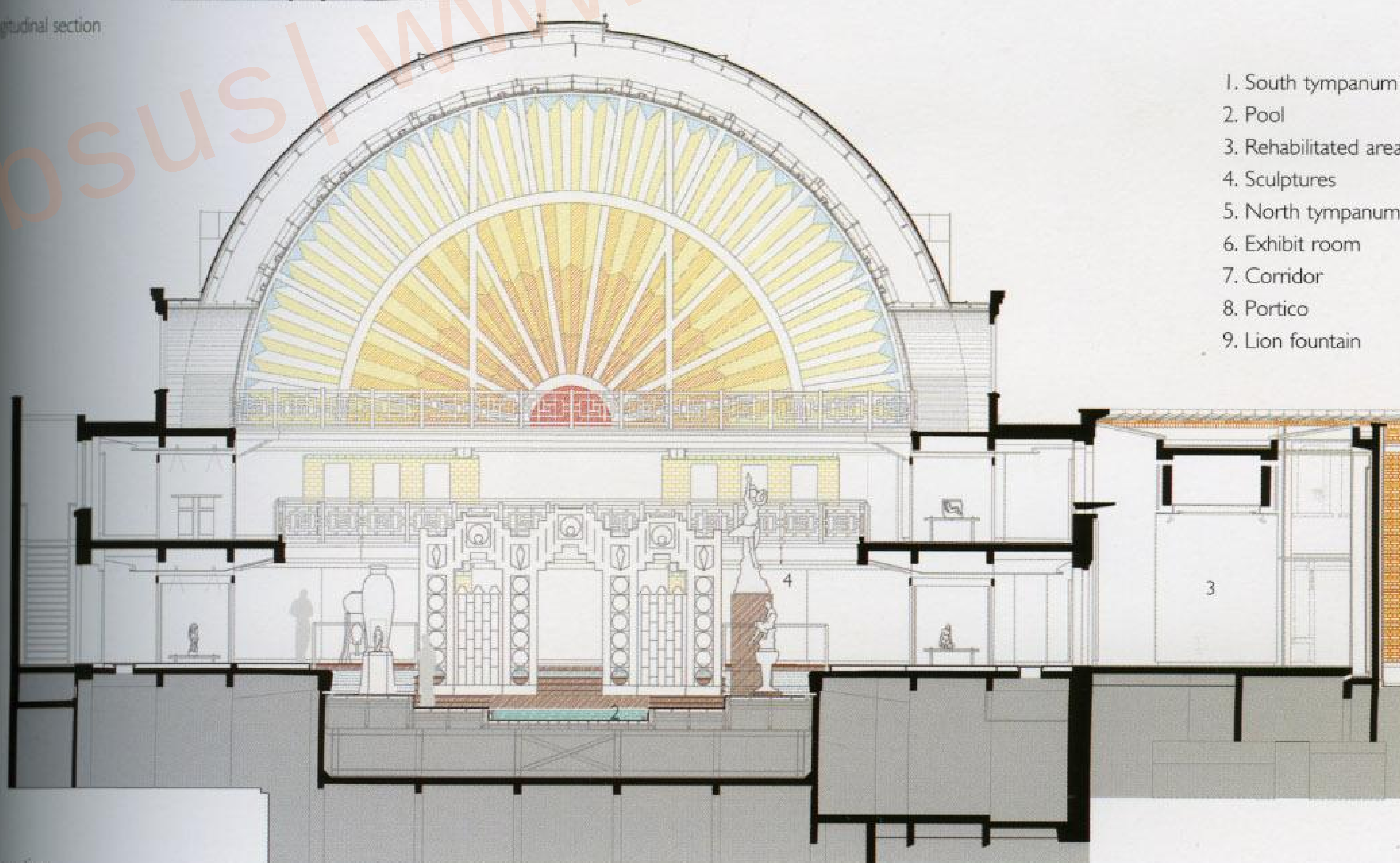
Planta primera



Planta baja



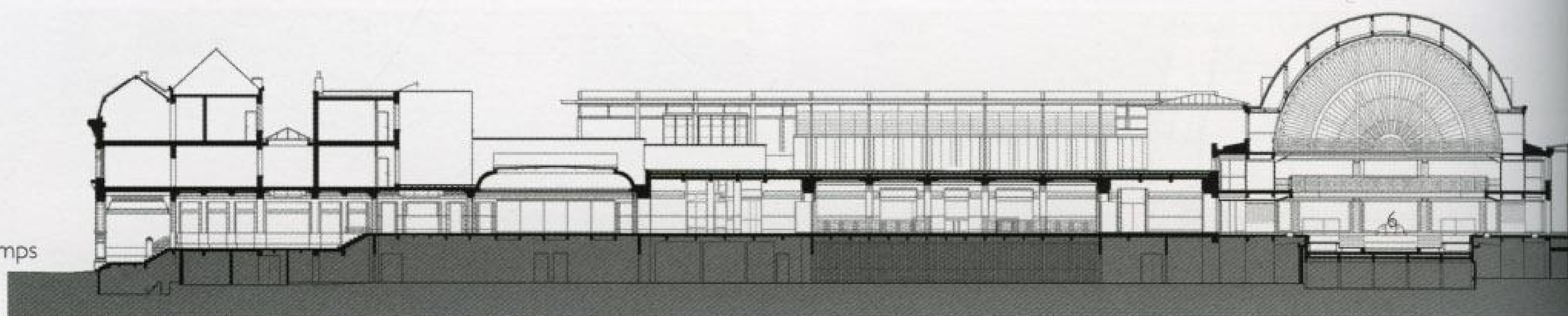
Longitudinal section



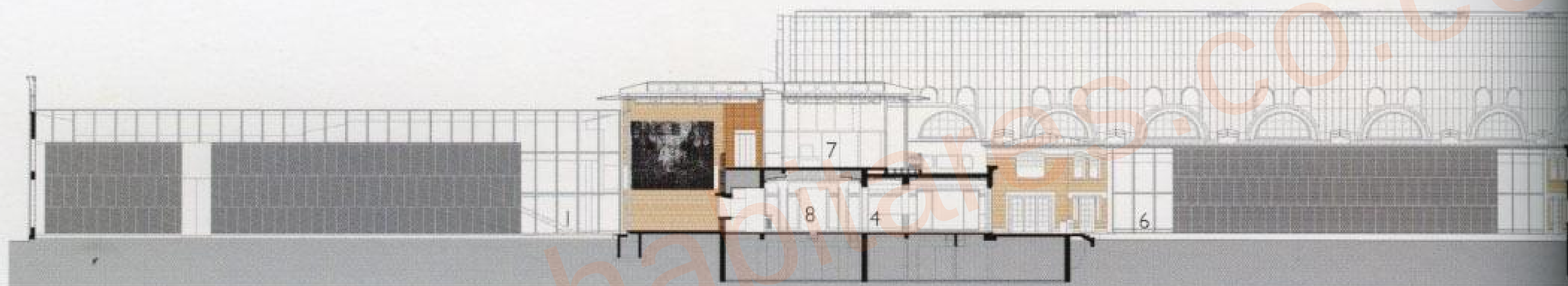
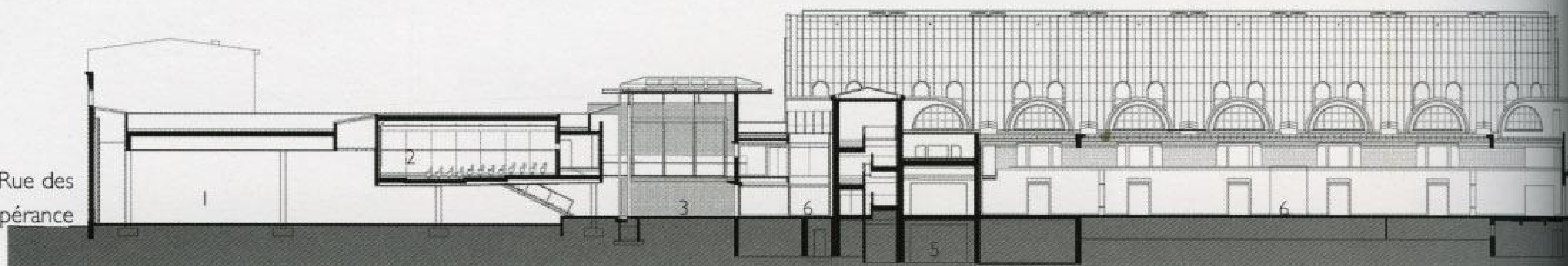
Cross section

1. South tympanum
2. Pool
3. Rehabilitated area
4. Sculptures
5. North tympanum
6. Exhibit room
7. Corridor
8. Portico
9. Lion fountain

Rue des Champs



Secciones del conjunto

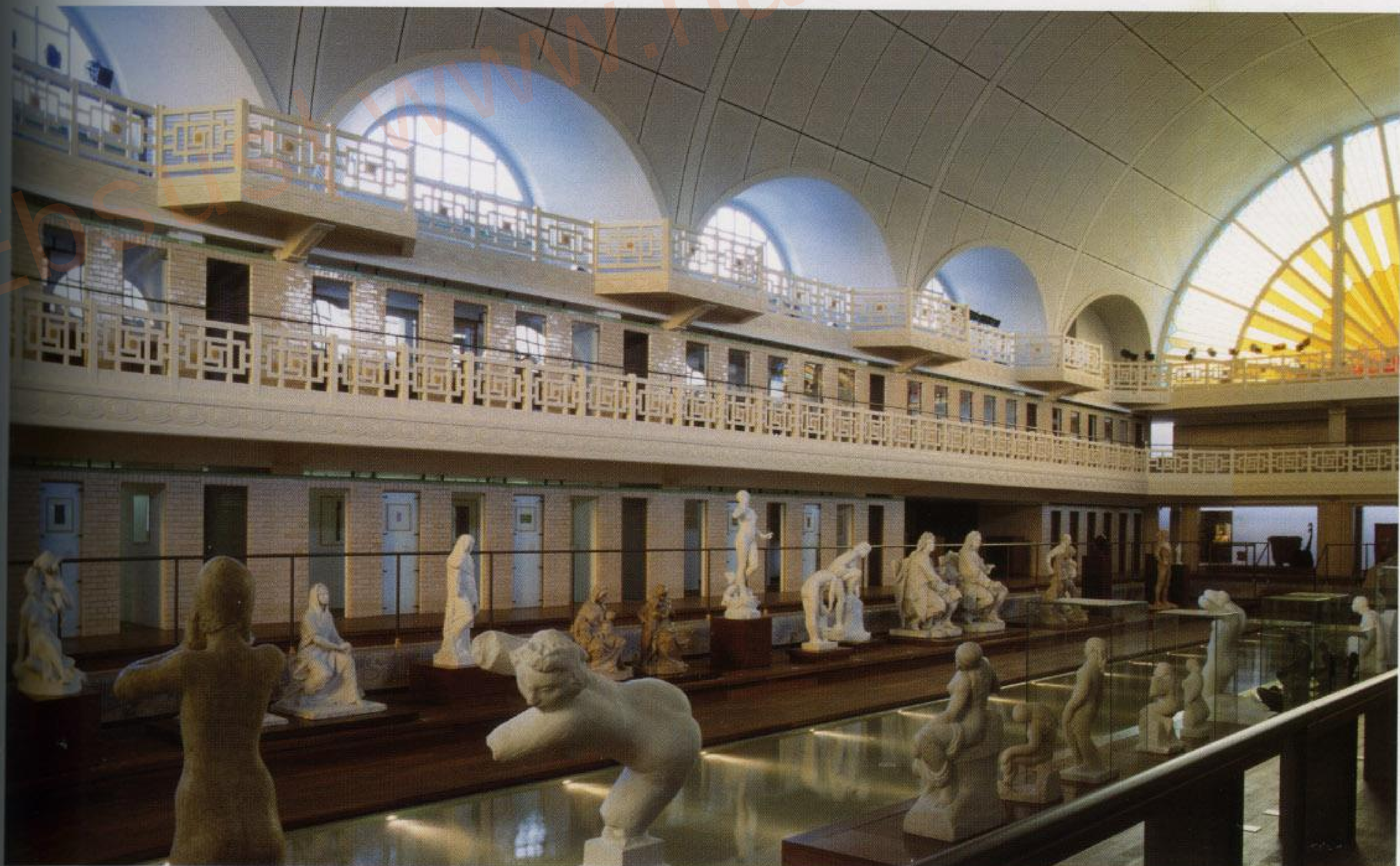
Rue des
l'Espérance

South sections

1. Temporary exhibit room
2. Auditorium
3. Hall
4. Meeting room
5. Storage
6. Rehabilitated area
7. Learning activities room
8. Restaurant



Exit routes from the restored gallery housing the pool are either to the left, toward the two halls dedicated to the contemporary artwork of the Roubaix school, or to the right toward the cafeteria, shop or garden.



Klaus Block Architekt Church of St. Mary Conversion and Library

Müncheberg, Germany

The 13th century Church of St. Mary is the city's most emblematic and widely visible landmark. Damage done on the structure during WWII left the building in ruins –without a roof or vault– until 1992, when renovation work began. Partly for financial reasons, the municipal library was moved into the nave of the church; it has been conceived as a free-standing volume within, yet apart from, the church.

The interior building strongly suggests a ship motif. The broad side of the interior building lists to the east by the same measure as the slope of the top of the new construction, the end of which is level with the height of the central vault, which in turn serves to divide the library and choir.

A new elevator tower, connected by gangways to the library, acts as a counterweight to the curving of the new volume. It has a free-standing steel frame with no structural connection to the interior building and is clad in perforated sheet metal.

The interior building is climatically and acoustically autonomous, thereby creating a flexible space which may be used for seminars, conferences and cultural events. The wall of the storage room facing the interior hall can be opened similar to a market stand and, when open, serves as a canopy above a small stage area that can be erected.

The primary structural element is an extremely minimized steel frame not connected in any way to the existing historic building. It is stiffened with cross-bracing within the bookshelves and on the ground floor with concrete slabs which in turn function as utility room walls. The floor slabs are located flush between the beams and consist of 93 mm reinforced concrete with an integrated floor heating system and a body coat.

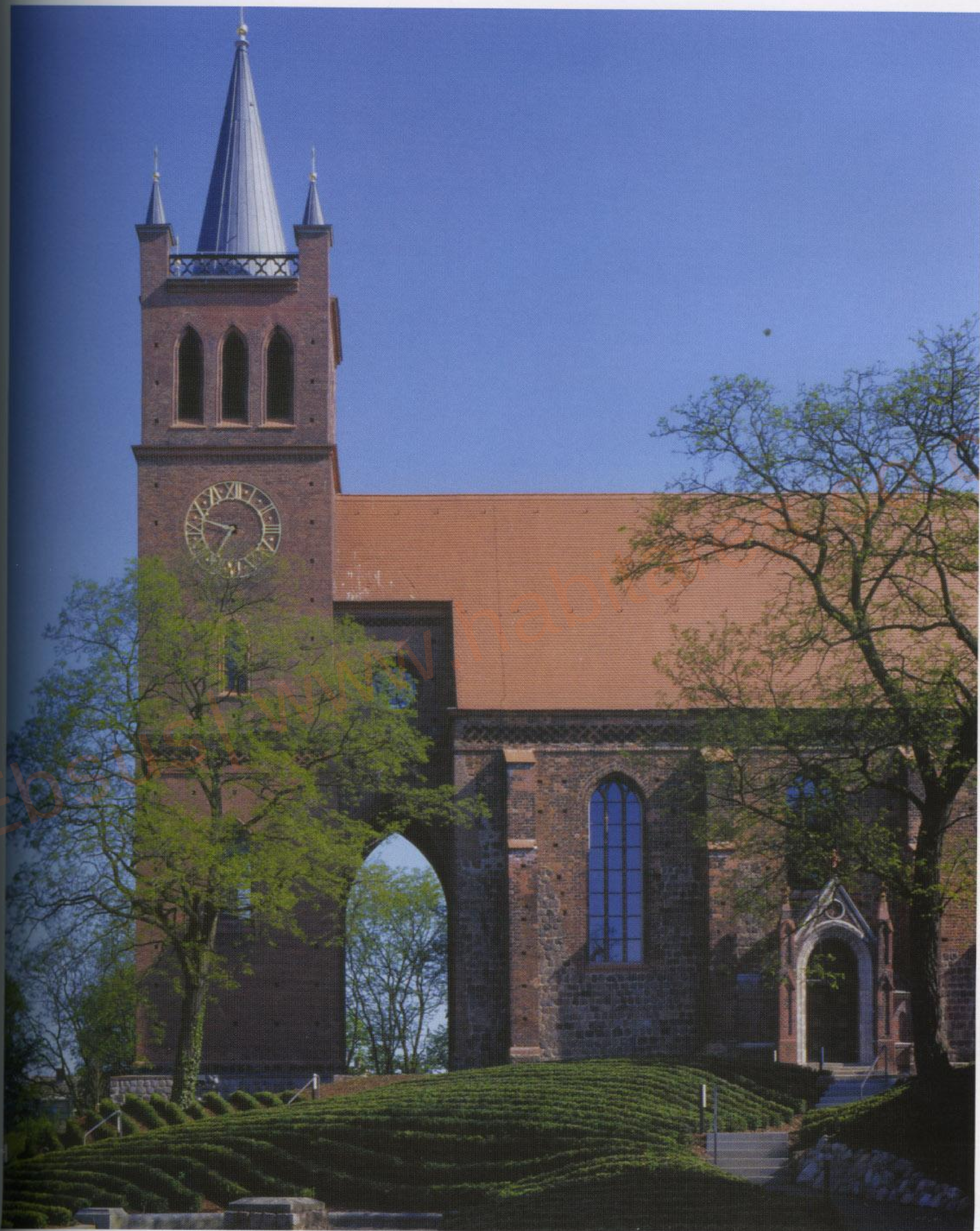
The three sides facing the interior church space are clad with horizontal ash slats which run perpendicular to the arched steel columns.

Design Team: Susanne Günther, Heike Simon, Siegfried Casteleyn

Landscape planning: Gabriele Schultheiss

Photographs: Ulrich Schwarz

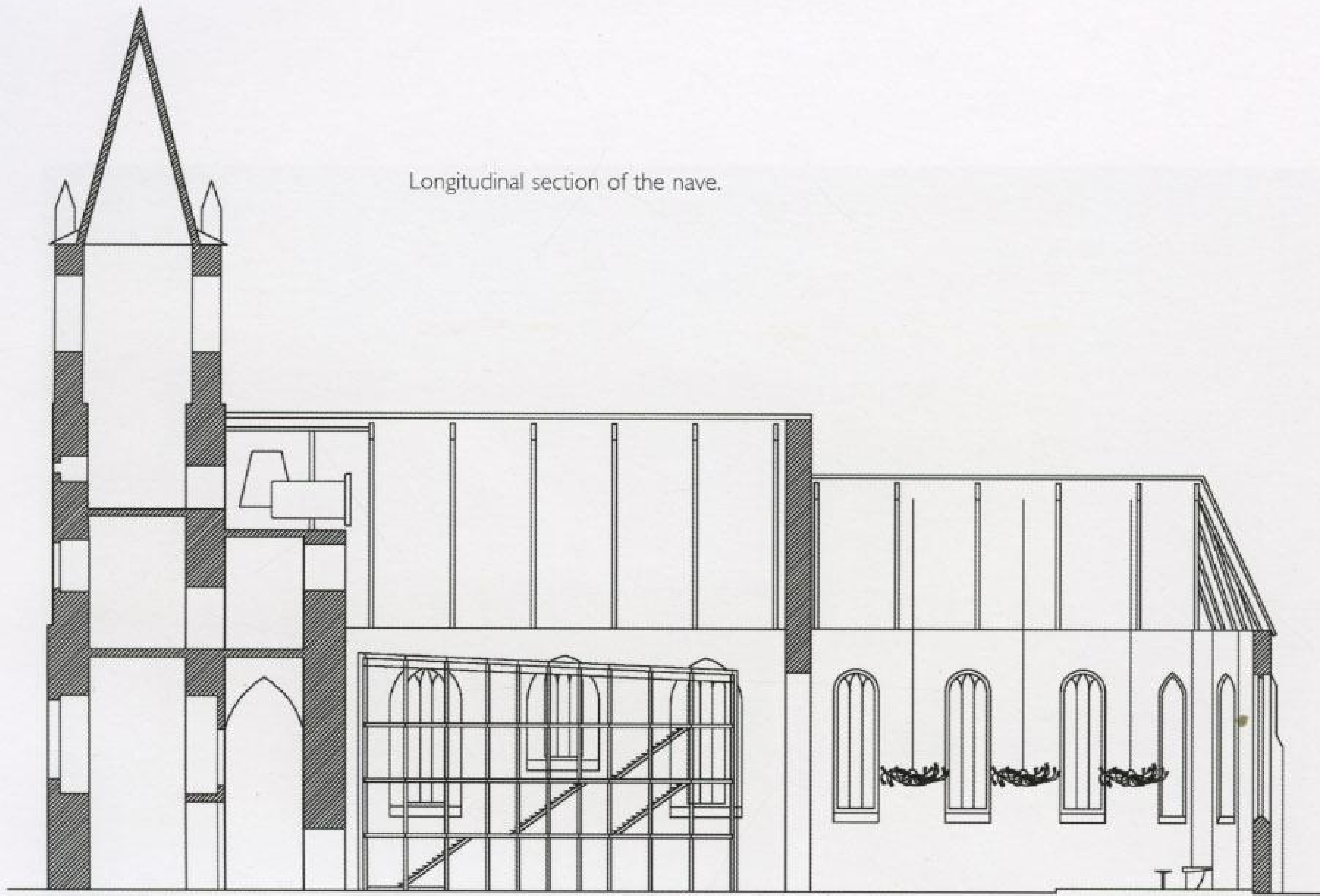




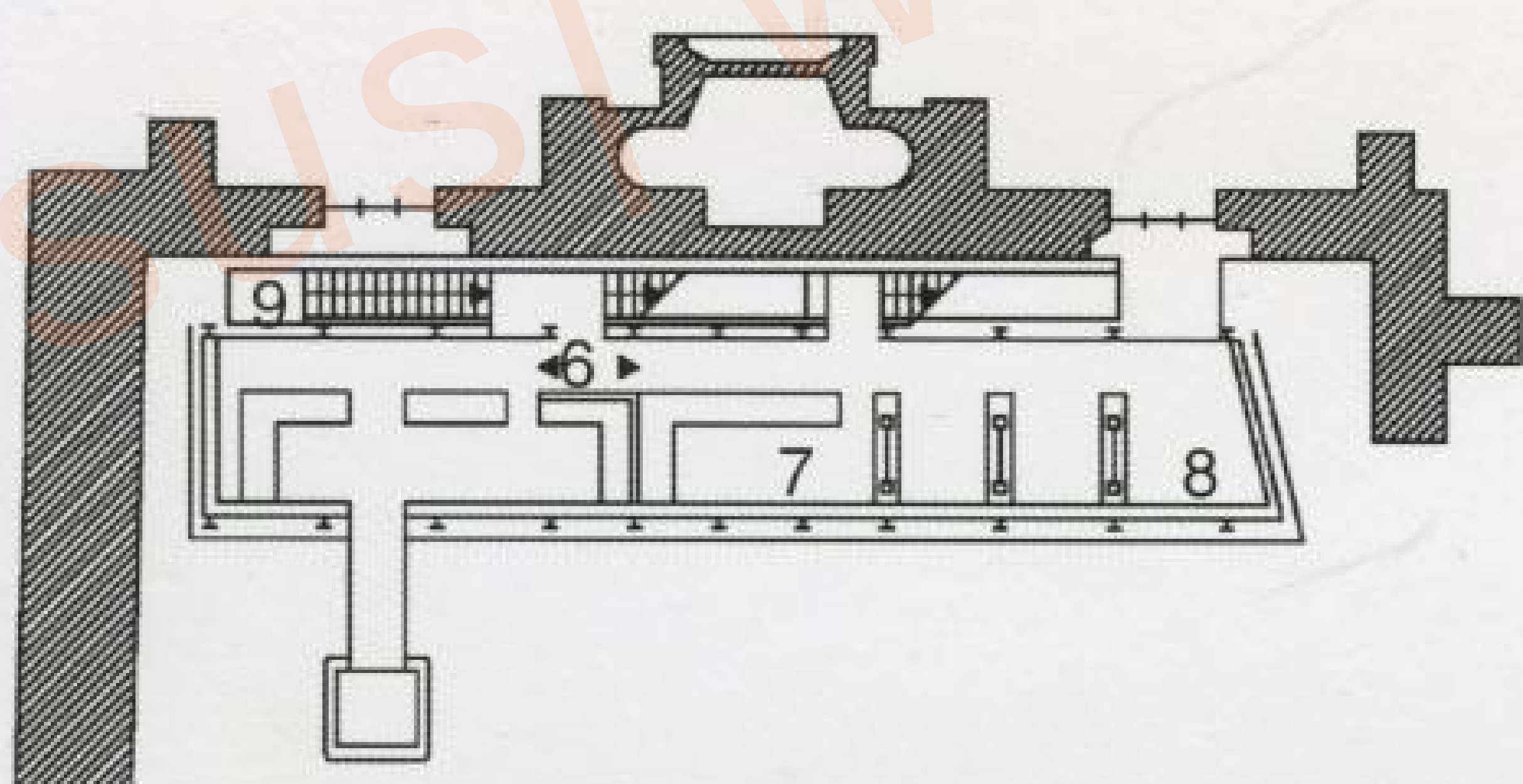
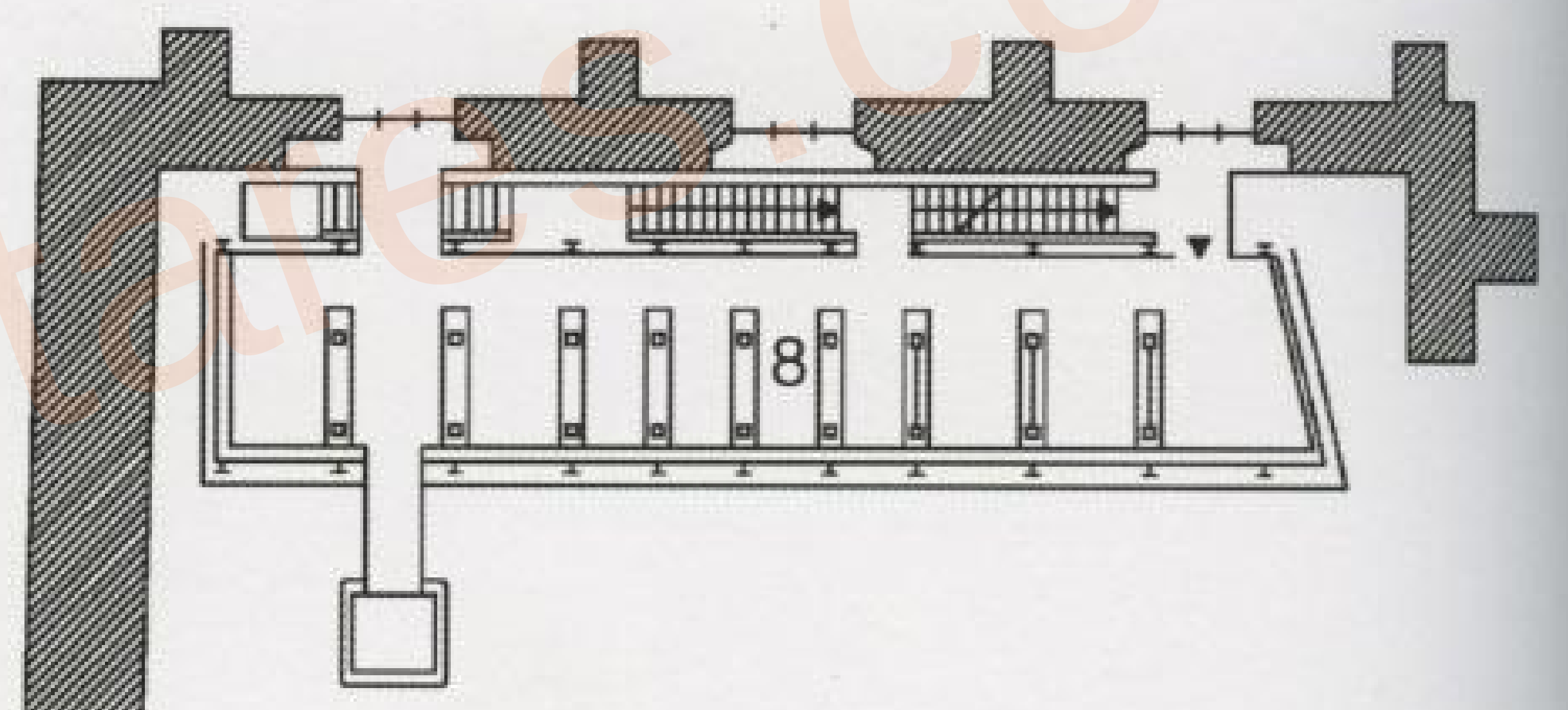
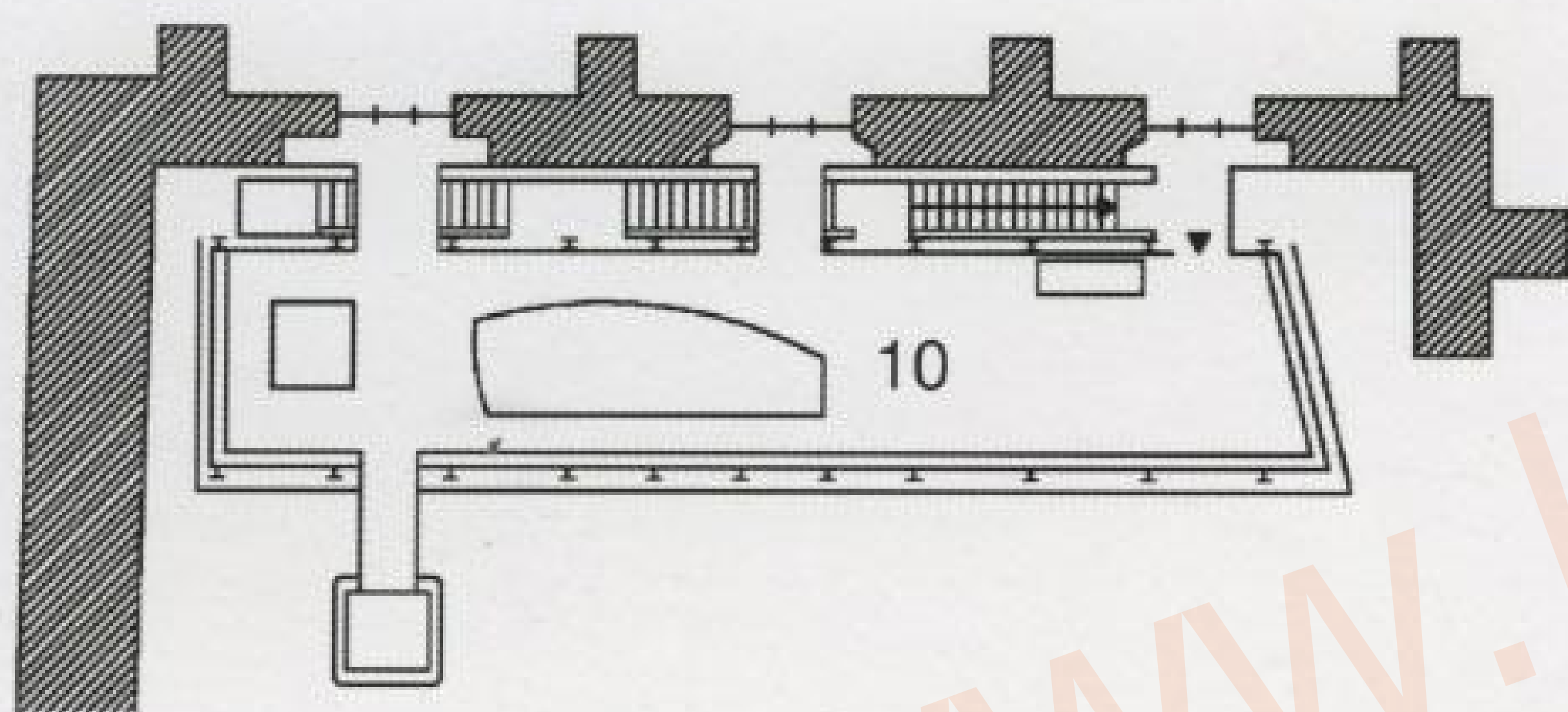




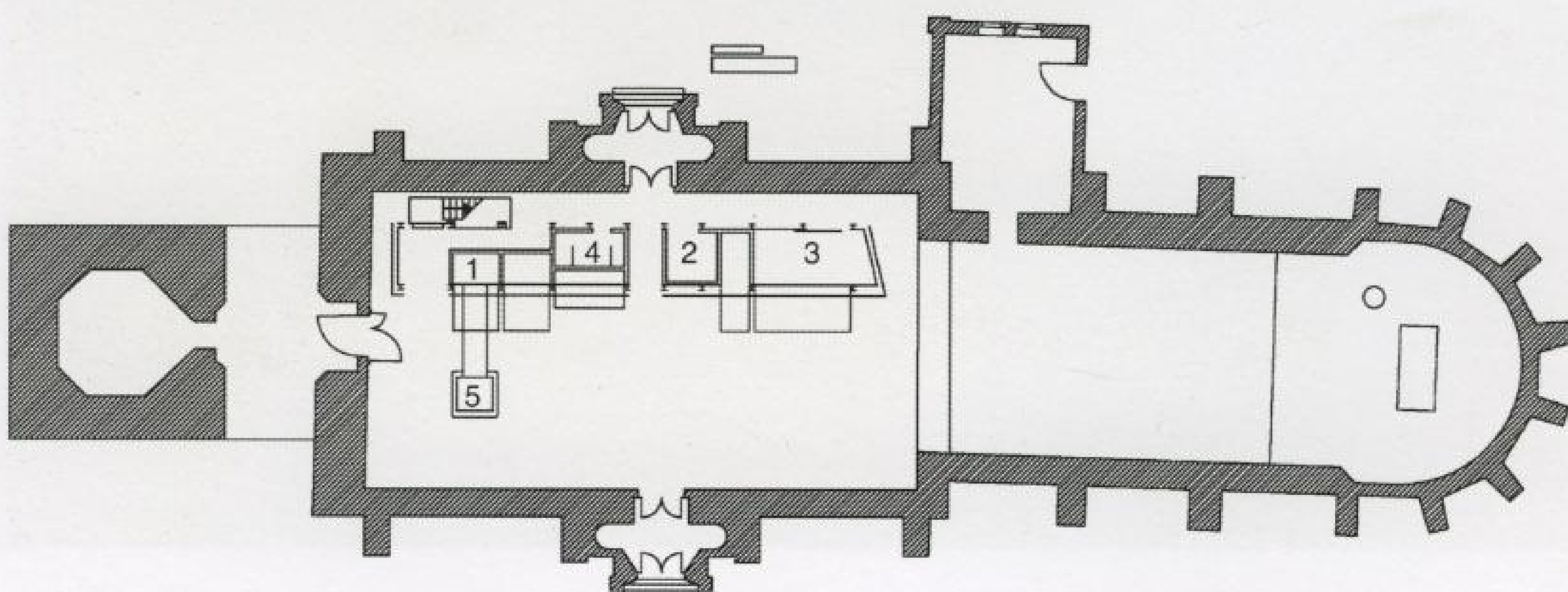
Longitudinal section of the nave.



Floor plan of library



1. Wardrobe
2. Kitchen
3. Seating storage
4. Bathrooms
5. Elevator
6. Library entrance
7. Loan desk
8. Book stacks
9. Main staircase
10. Conference room

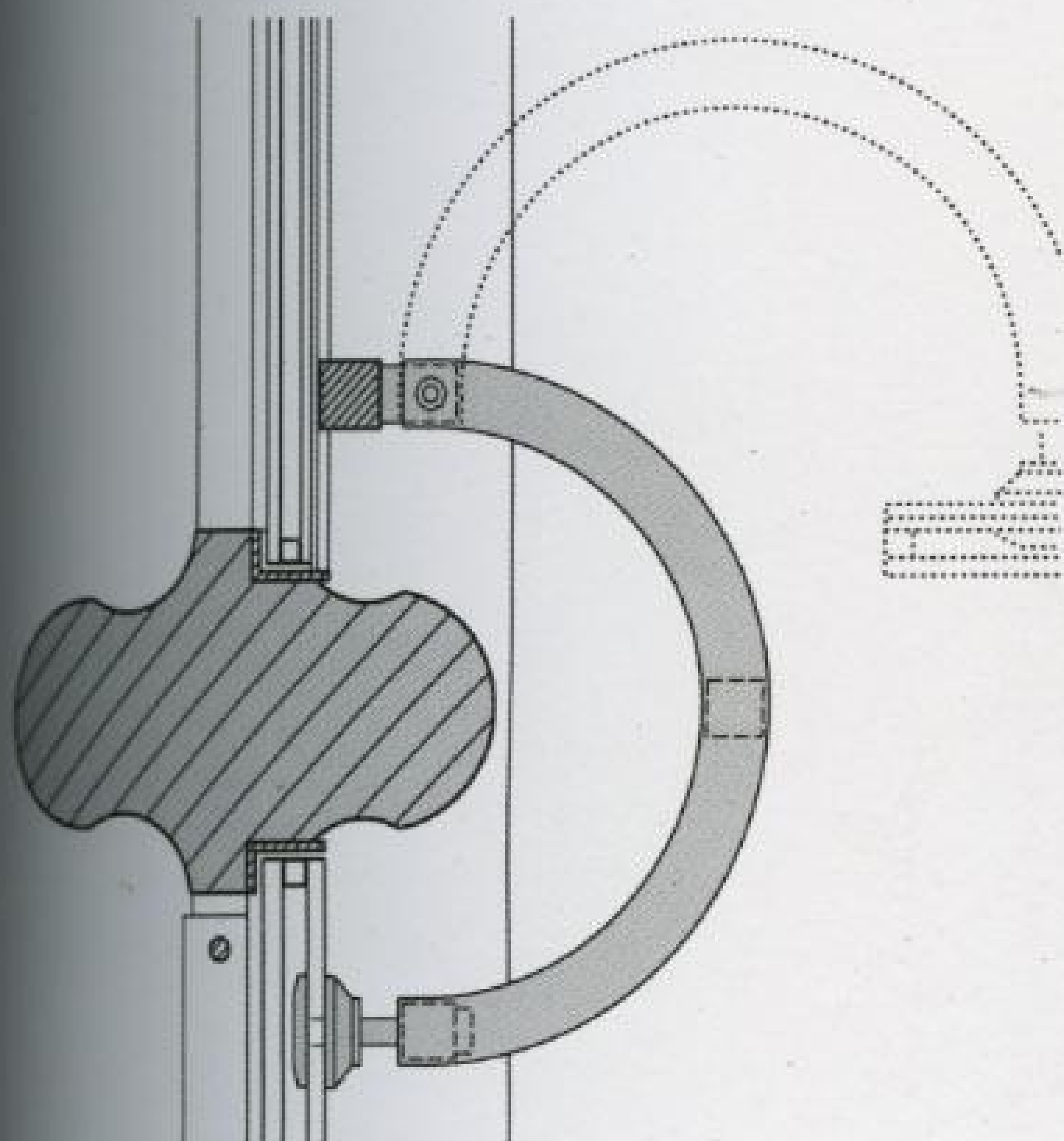


The roof of the 13th century church was severely damaged in WWII and had to be replaced. The free-standing church tower served as inspiration for the new library's independent elevator shaft inside the building. The exterior landscaping was also done in conjunction with the project for the library.

Four floors lie within a narrow volume running along the "ship's" outer wall, allowing a maximum of natural illumination and ventilation while covering a minimum of floor area. The church has been fitted with new window panes, but all the weight has been transferred to a new steel frame instead of the old masonry.

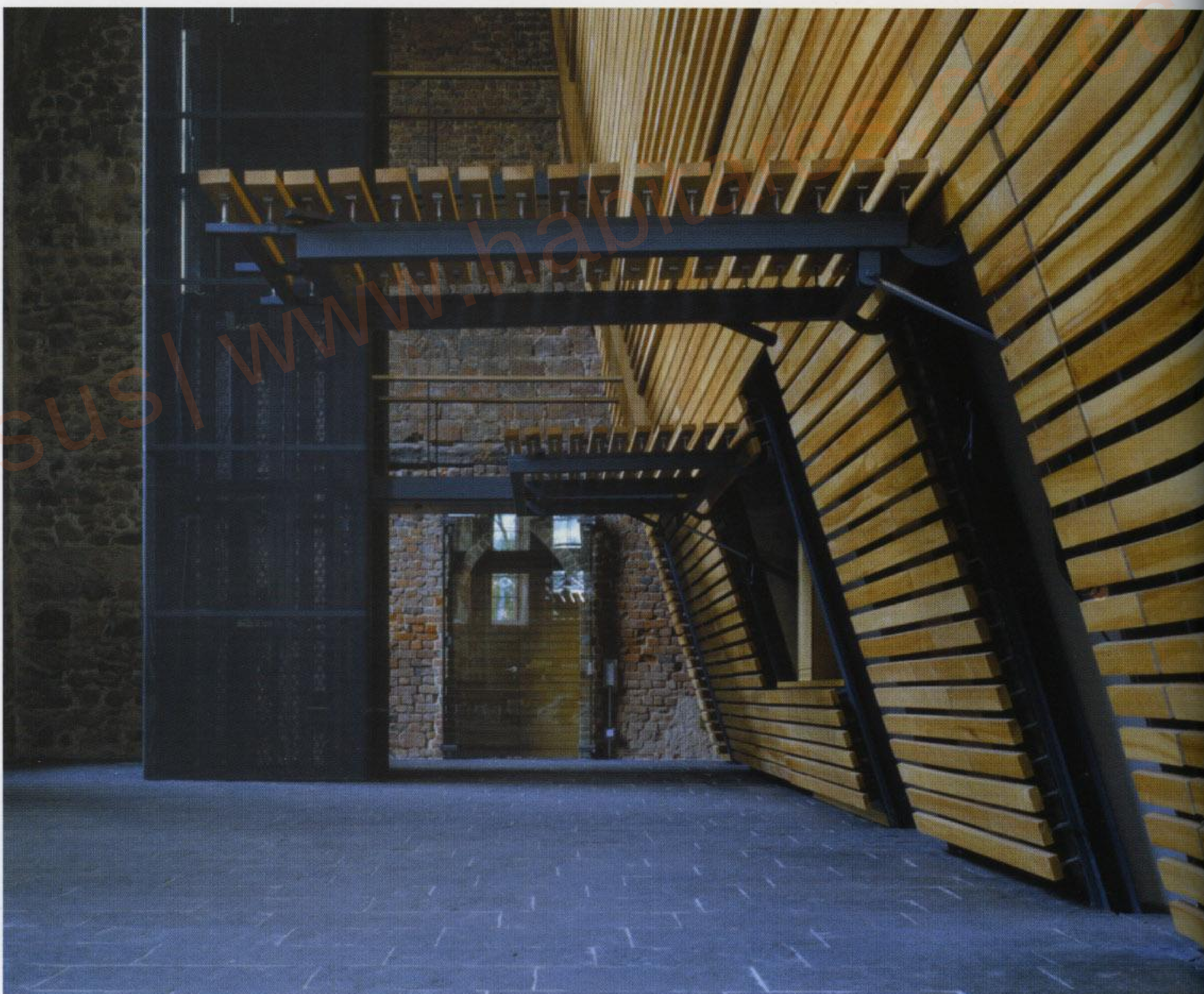


Construction detail of window.

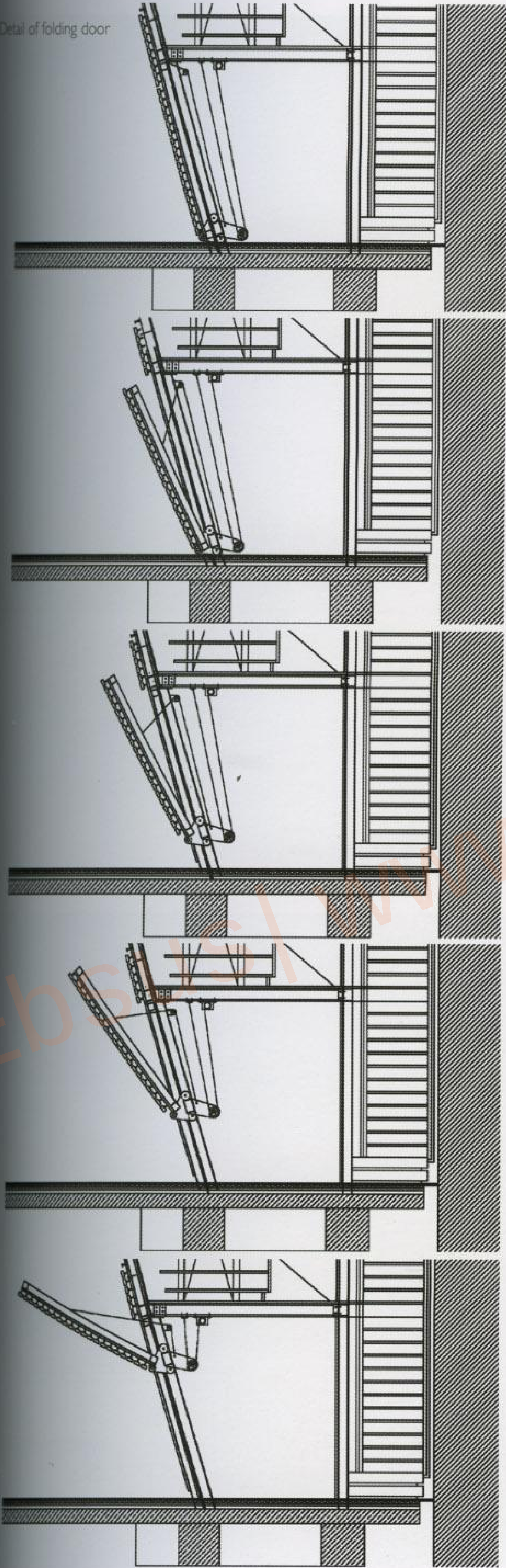




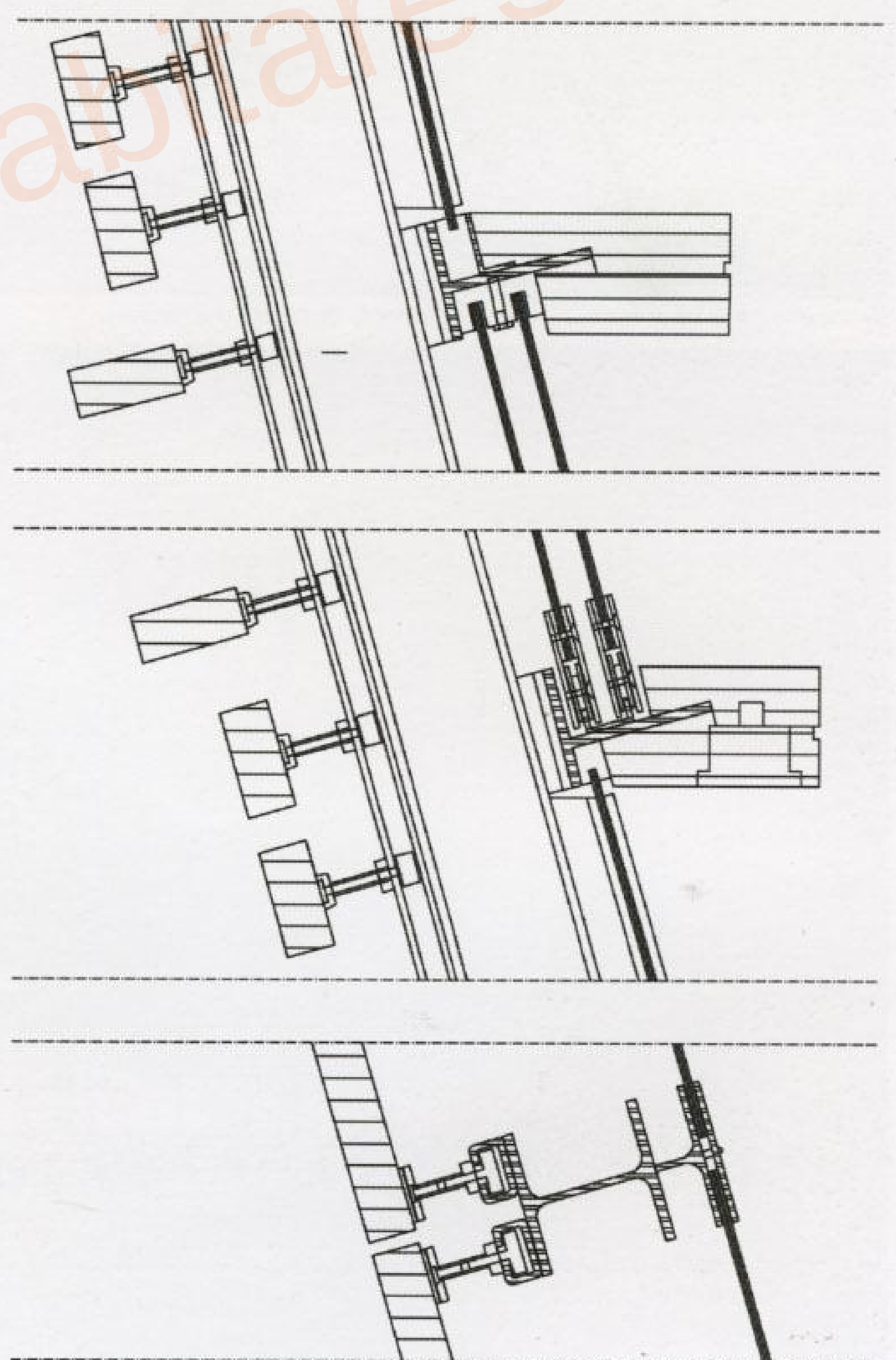
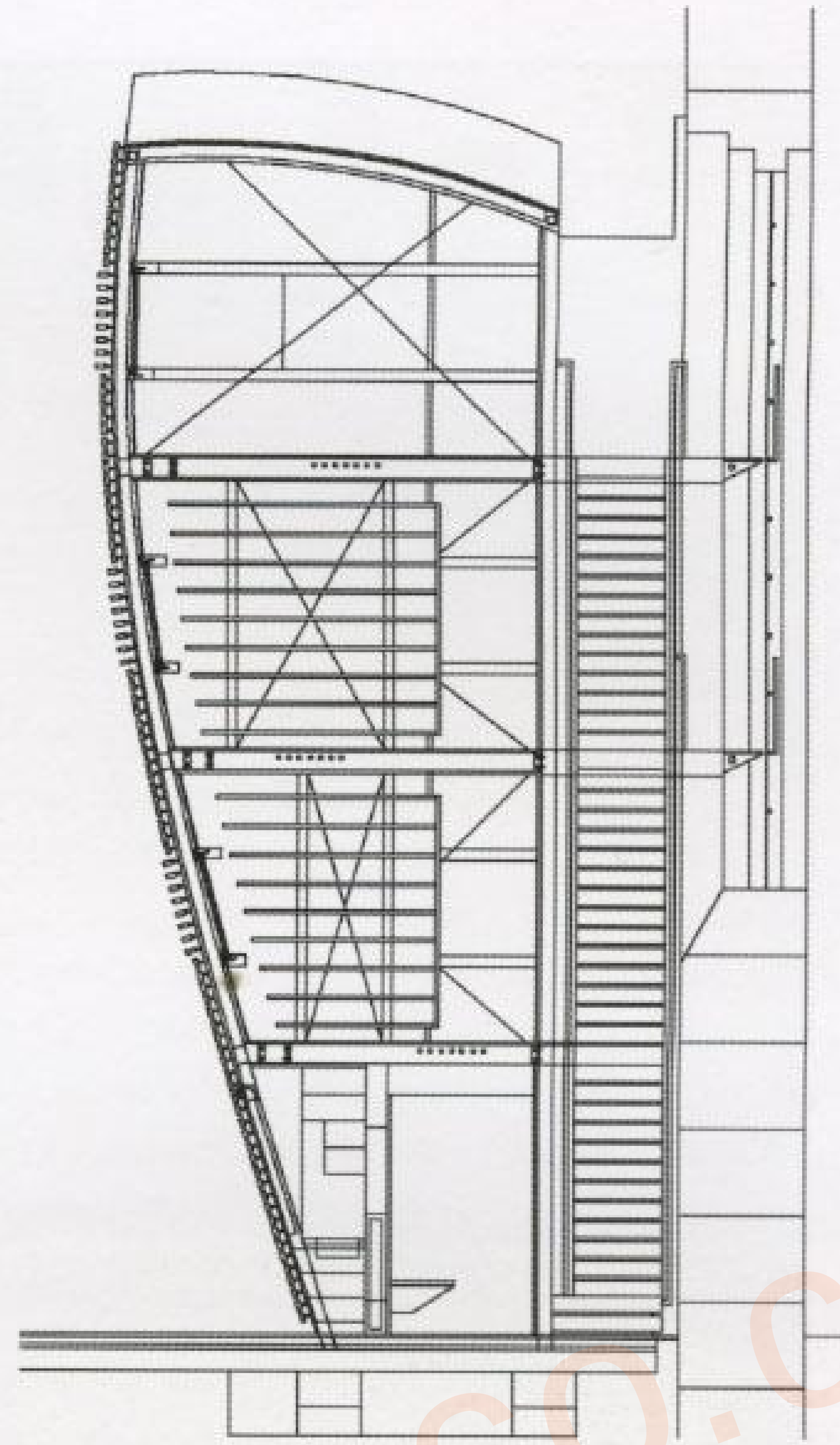




Detail of folding door



Library section



Roberto Luna / Arata Isozaki

CaixaForum

Barcelona, Spain

Built between 1909 and 1911 by the architect Josep Puig i Cadafalch, the Casaramona factory was declared a national monument in 1976.

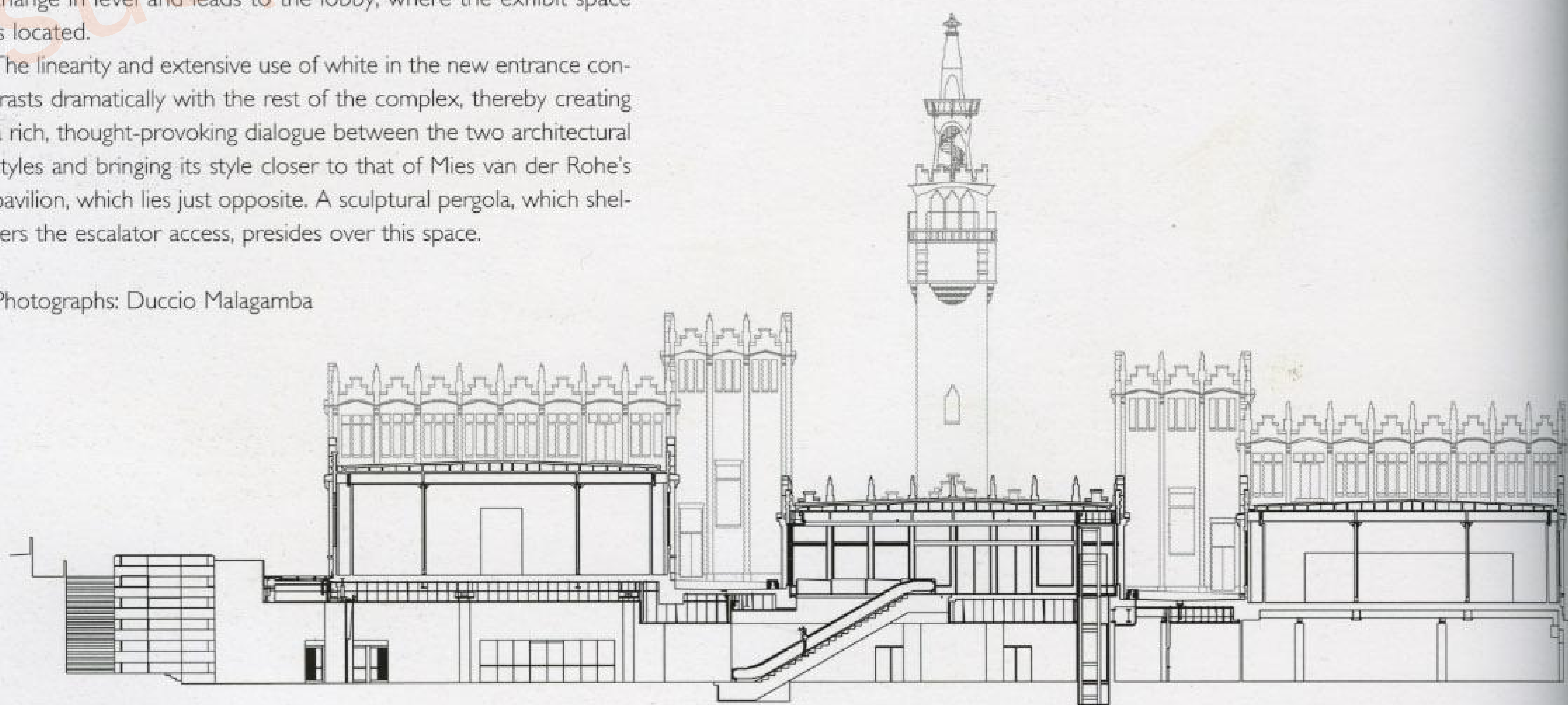
The renovation program called for its conversion into an exhibition center which, in addition to the basic exhibit spaces, would include a series of complementary rooms, such as an auditorium, media archives, halls and offices. The required surface area would be double that of the existing building.

The available space—with standardized, homogenous and versatile naves—was ideal for its conversion into exhibit halls, without having to tear anything down or undertake a major overhaul. Thus, assessment of the existing space, along with the desire to conserve it as an exhibit space and the need for more surface area, led to the scheme's central decision to house the additional functions in a new basement which would occupy the entire floor space of the factory. In order to form a coherent whole, the design for this basement was based on the existing architecture, thereby integrating the balance of the old building into the new. Two autonomous volumes—one opaque (the reception and concierge) and another transparent (the library)—organize the space. The same idea of ordering the spaces through independent elements housing specific functions (translating booths, offices, bathrooms and stairwells) recurs in the rest of the building. Finishes have been resolved using veneers with no tectonic function, and with materials such as steel and glass, which comprise a contemporary space within the existing building.

By locating the new access in the basement, done by the architect Arata Isozaki, the main entrance has been exchanged for a more suitable one. A new areaway takes care of the necessary change in level and leads to the lobby, where the exhibit space is located.

The linearity and extensive use of white in the new entrance contrasts dramatically with the rest of the complex, thereby creating a rich, thought-provoking dialogue between the two architectural styles and bringing its style closer to that of Mies van der Rohe's pavilion, which lies just opposite. A sculptural pergola, which shelters the escalator access, presides over this space.

Photographs: Duccio Malagamba



Escalator section

0 10



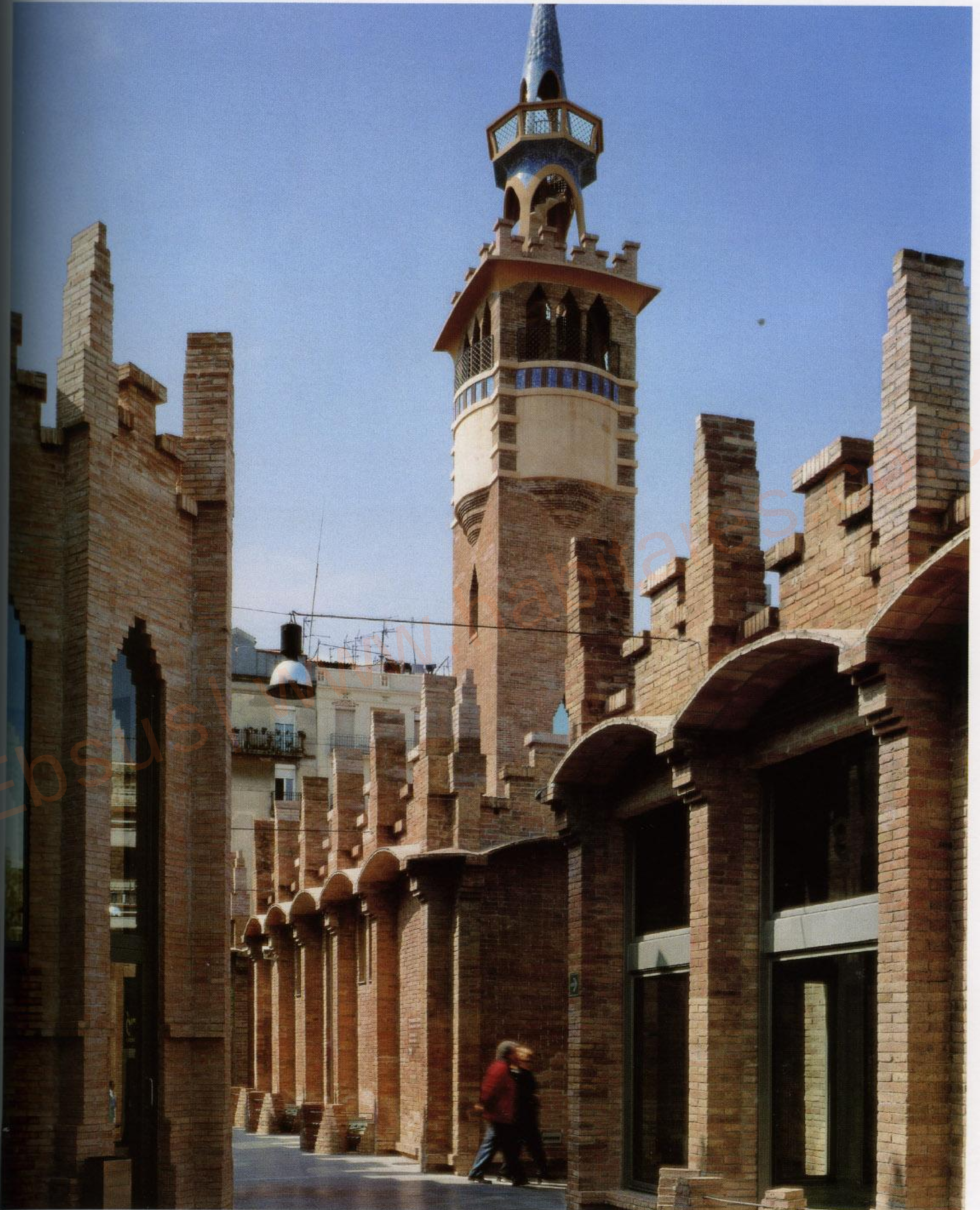


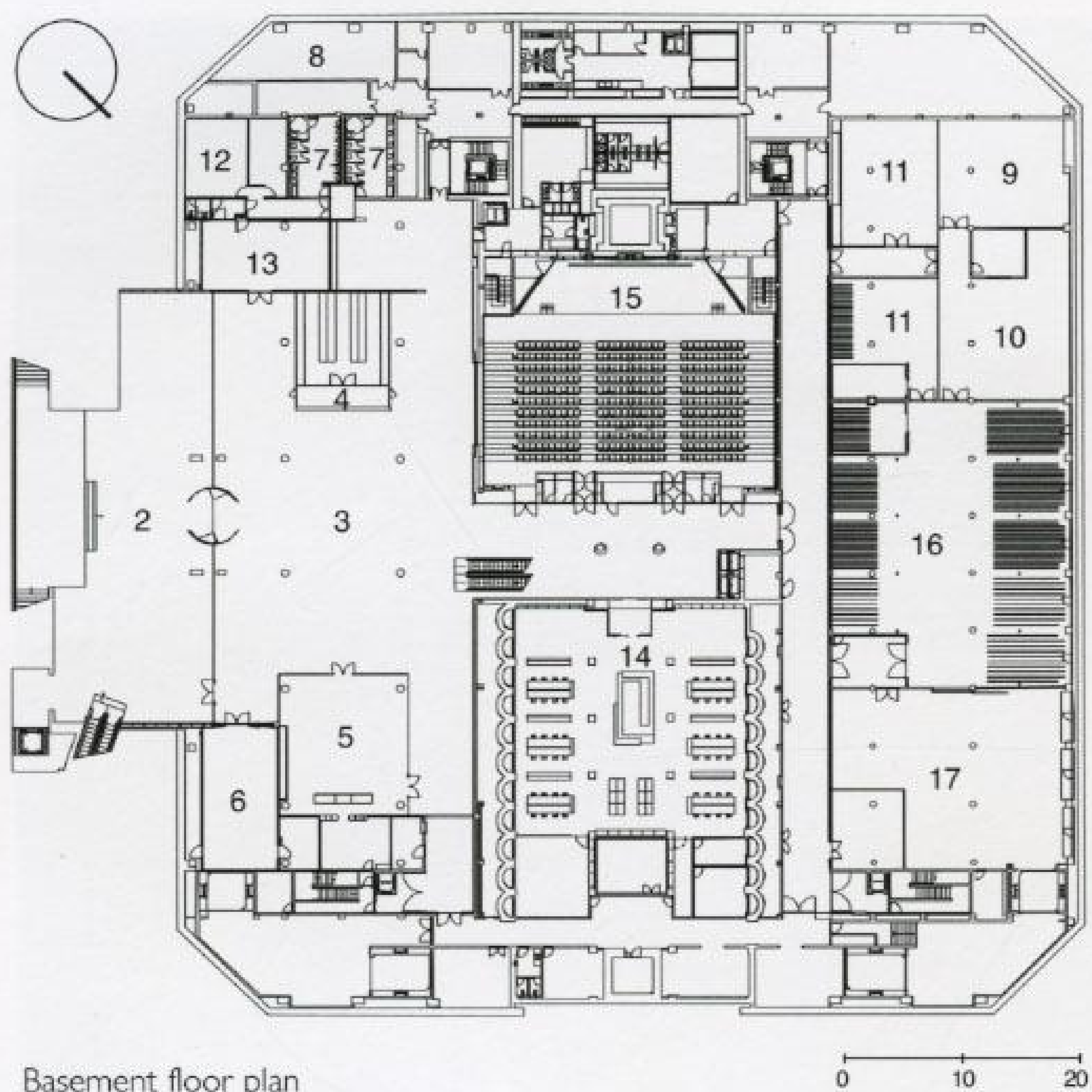
The basement translates the formal scheme of the ground floor into two large, length-wise spaces (vestibule and storage) and two central areas (auditorium and media archives). The circulation zones correspond to the inner walkways of the ground floor, to which they are connected via a central nucleus of elevators and escalators and four secondary groupings.

The organization of independent bodies enabled great flexibility of use, with the inner walkways playing a central role in the formalization of the floor plan and as support for circulation between the different areas.

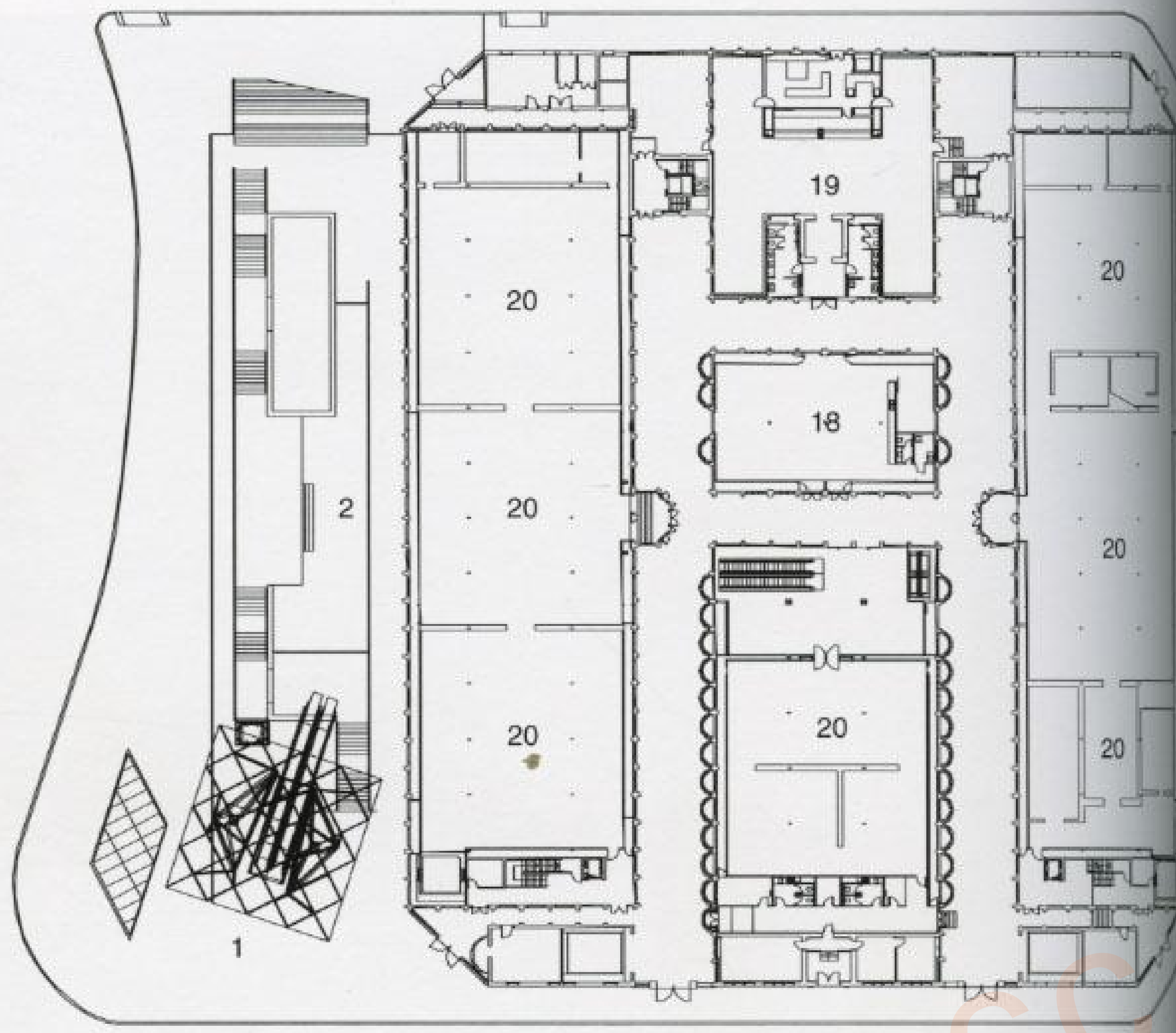








Basement floor plan



Ground floor plan

- | | | |
|----------------------------|--------------------------|-------------------------|
| 1. Access pergola | 8. Machine rooms | 15. Auditorium |
| 2. Open areaway | 9. Photography workshop | 16. Storage for artwork |
| 3. Hall | 10. Restoration | 17. Packaging |
| 4. Reception and concierge | 11. Storage room | 18. Arts lab |
| 5. Shop | 12. Security and control | 19. Restaurant |
| 6. Multi-purpose hall | 13. VIP Room | 20. Exhibit hall |
| 7. Bathroom | 14. Media archive | |

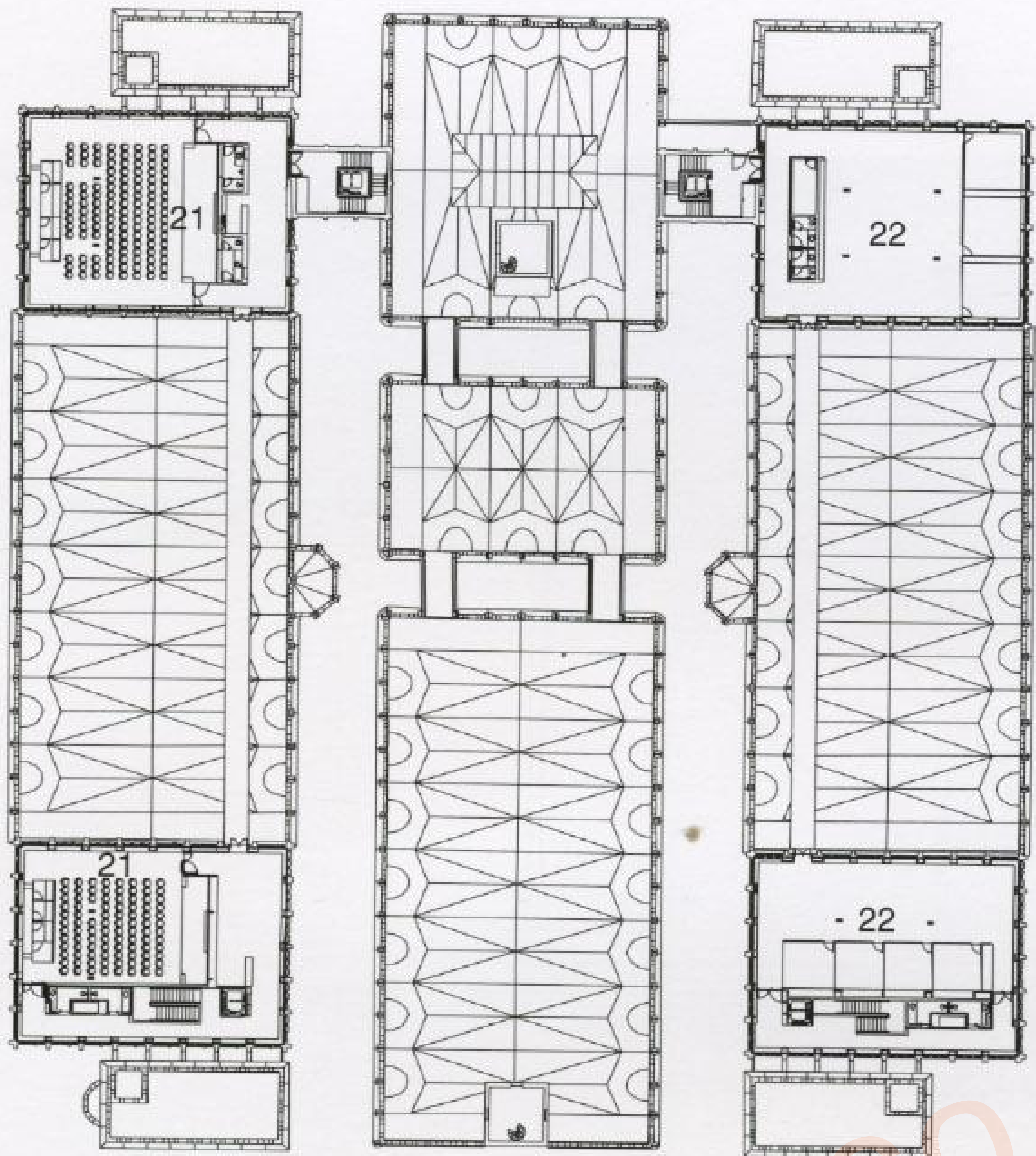
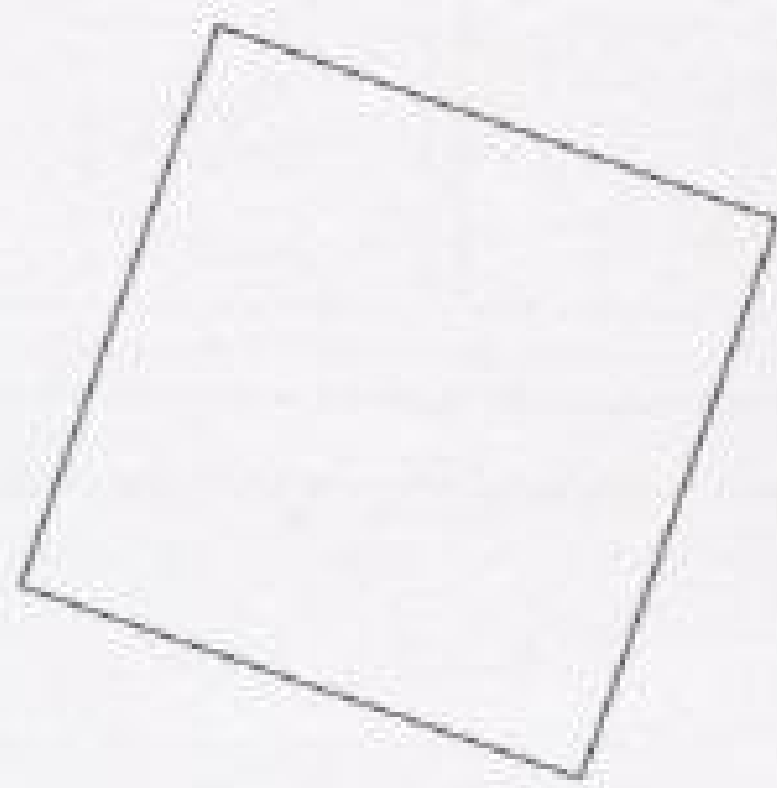


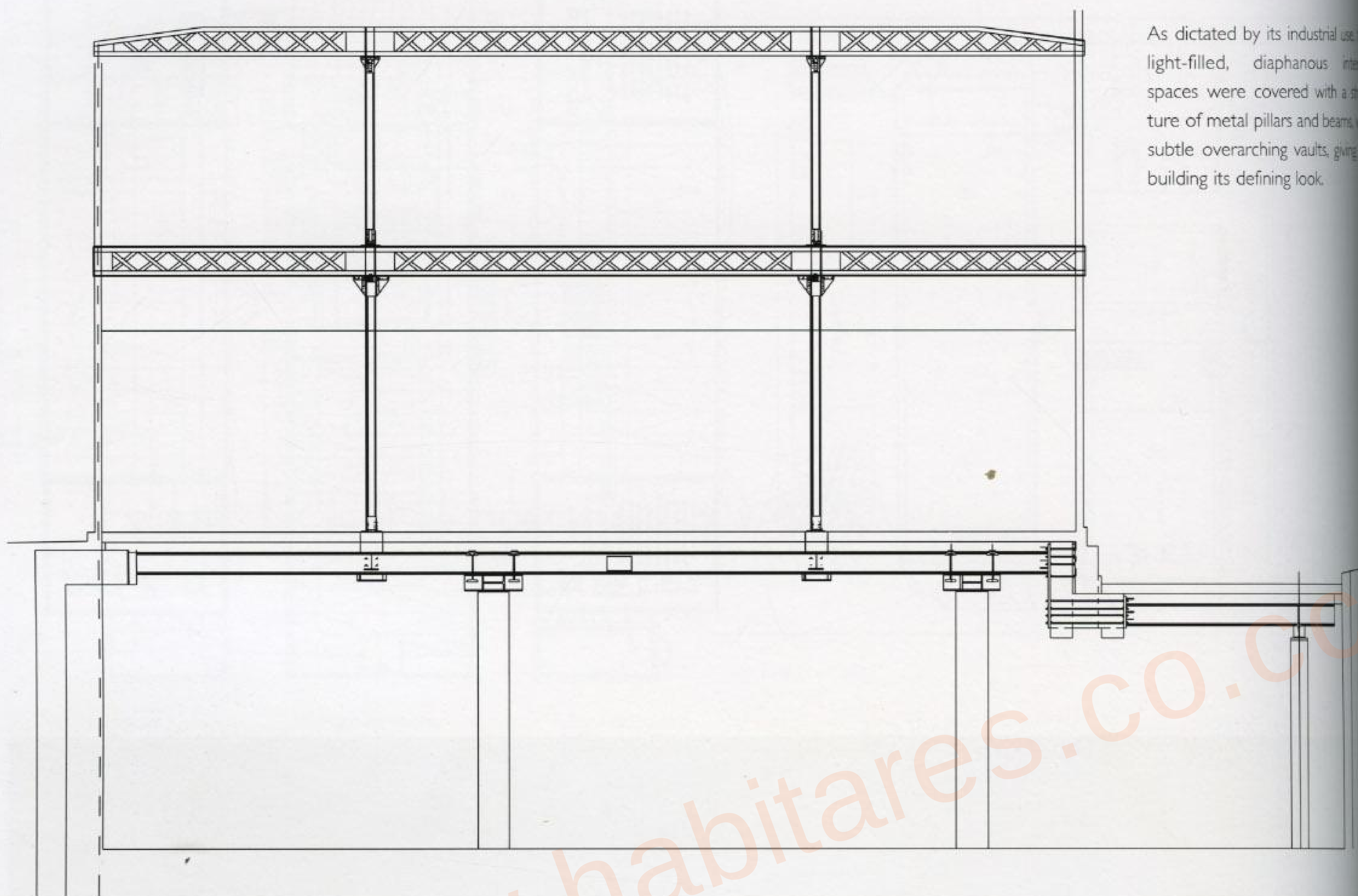
First floor plan

21. Conference room

22. Offices

0 10 20



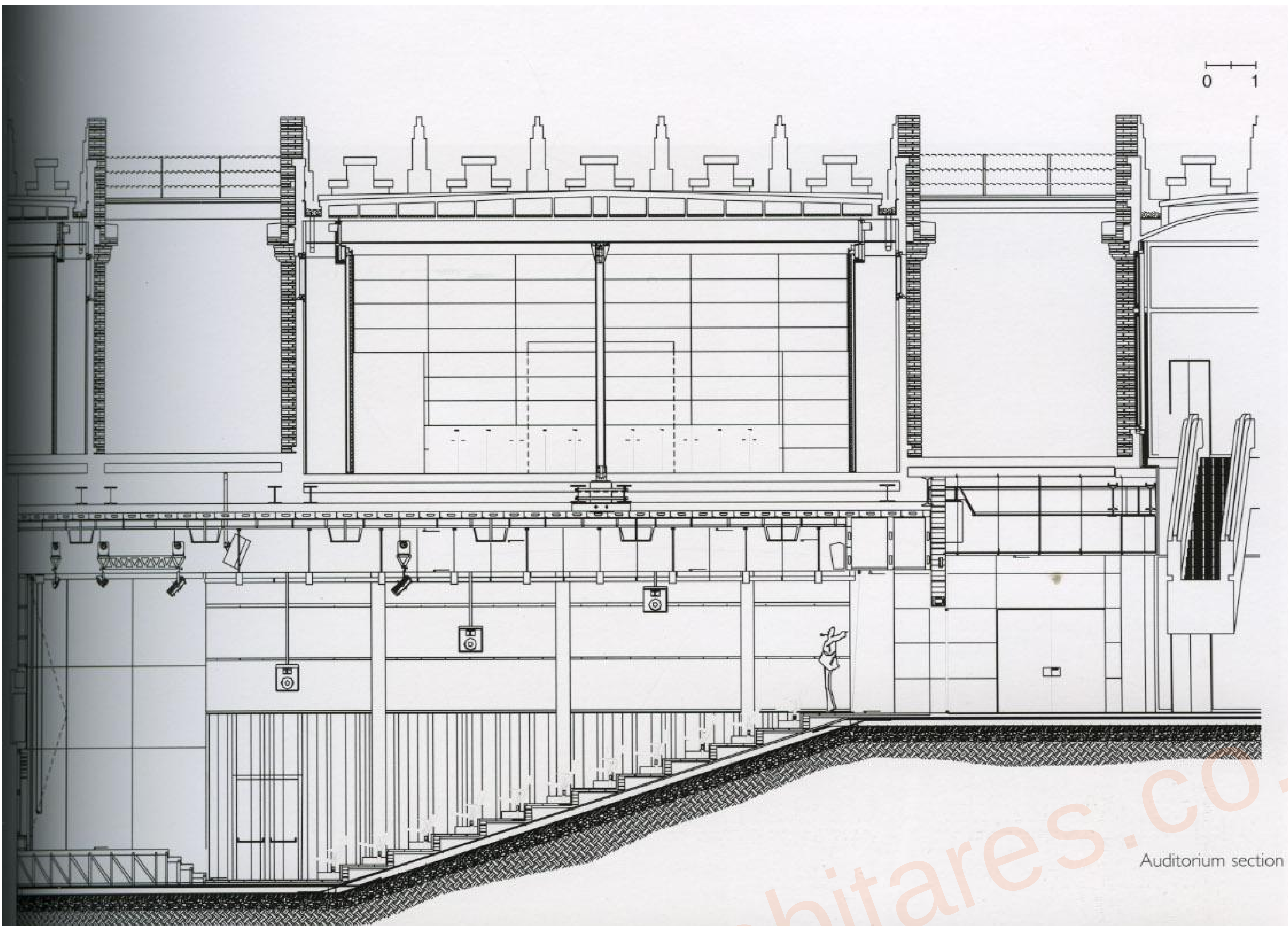


As dictated by its industrial use, the light-filled, diaphanous interior spaces were covered with a structure of metal pillars and beams, with subtle overarching vaults, giving the building its defining look.

Section of standard portico, nave B







Auditorium section



Rudy Ricciotti

Montmajour Abbaye

Arles, France

The project for the creation of a visitor's center within the vaulted cellars of the 10th century Benedictine Abbaye de Montmajour was won in competition. As these Romanesque ruins are cherished for their considerable historic, aesthetic and architectural appeal, the basic idea behind the winning scheme was to respect the original monolithic structure as much as possible, creating a sort of stage set. Thus, the visitors' center acquires a transitory feel, as opposed to the timelessness of the surrounding structure.

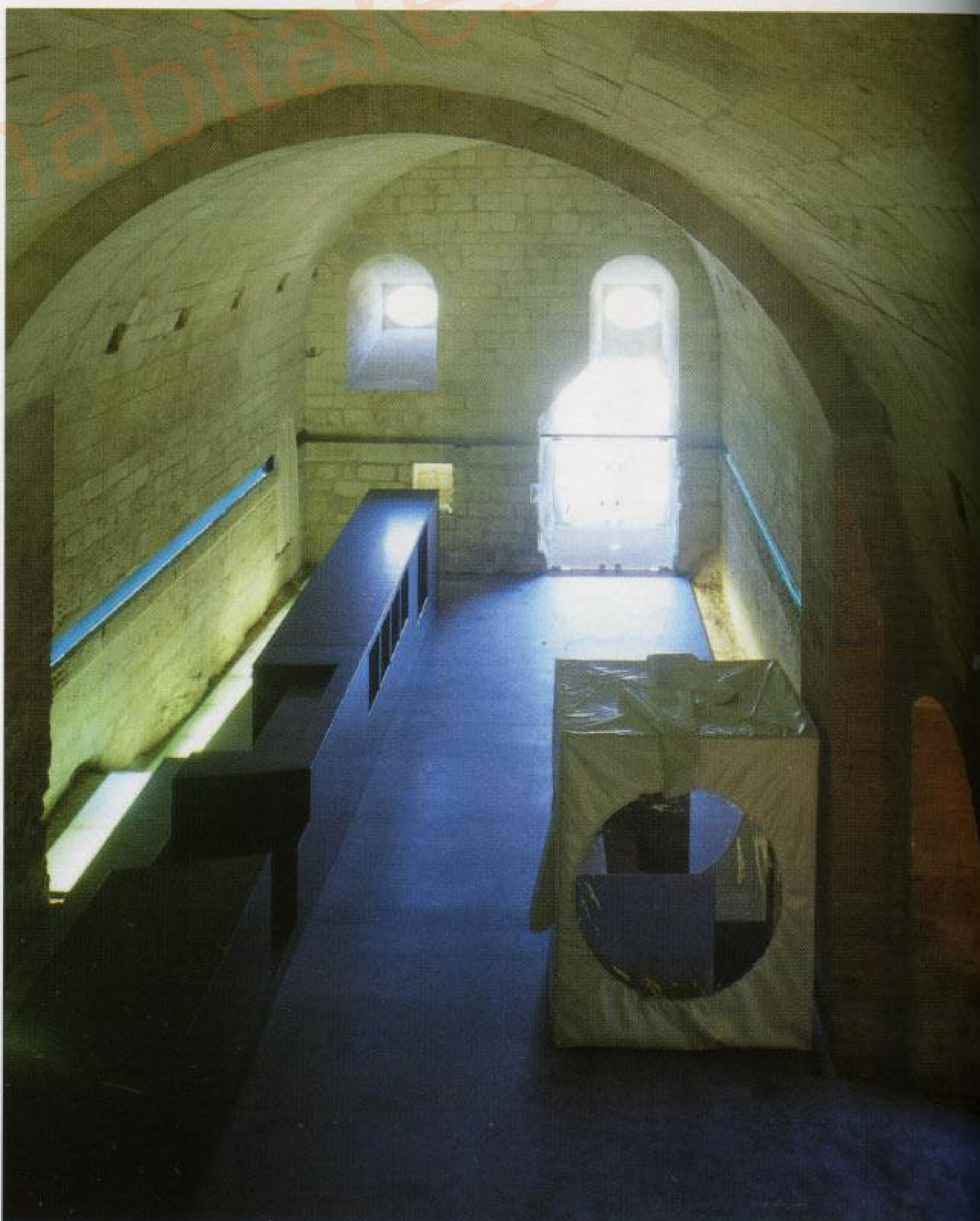
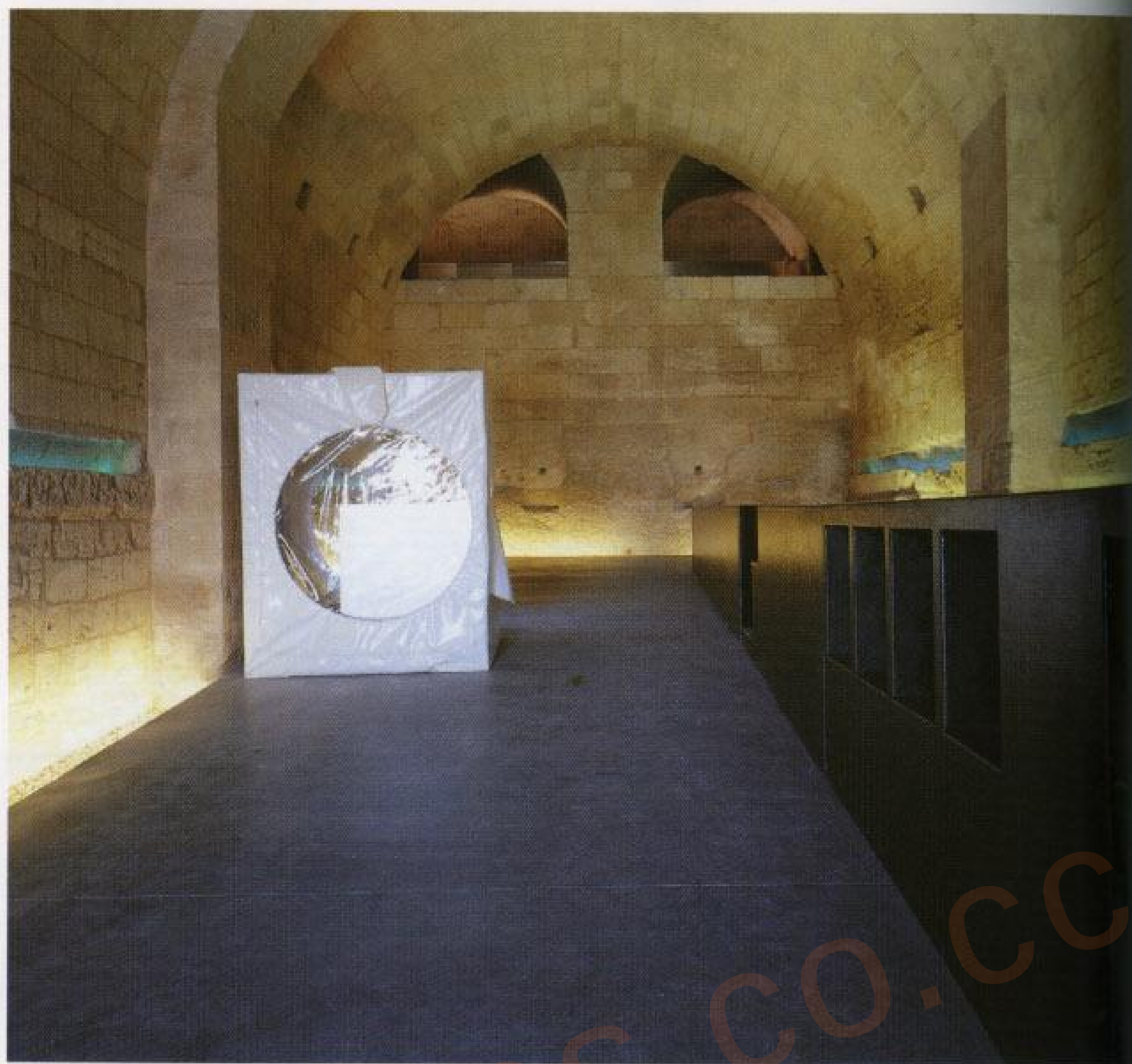
The design team also chose to highlight the difference between the new and the old – present and past. This dichotomy is seen in details such as the blue glow emanating from fiber-optic tubes placed inside the water conduits, which are carved into the stone walls of the main hall, or in the colored and illuminated modules housing the lavatories inside a vaulted stone chamber.

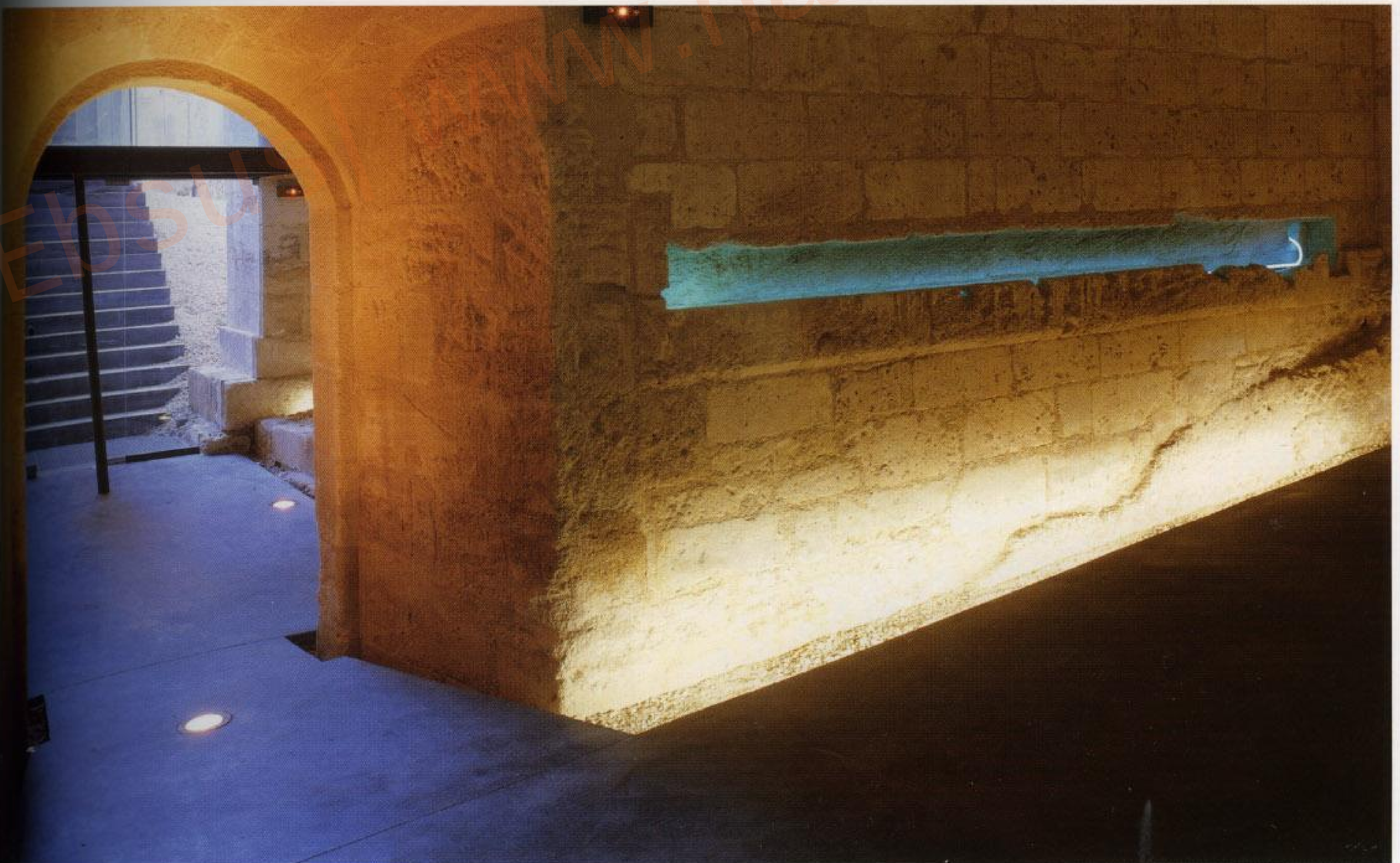
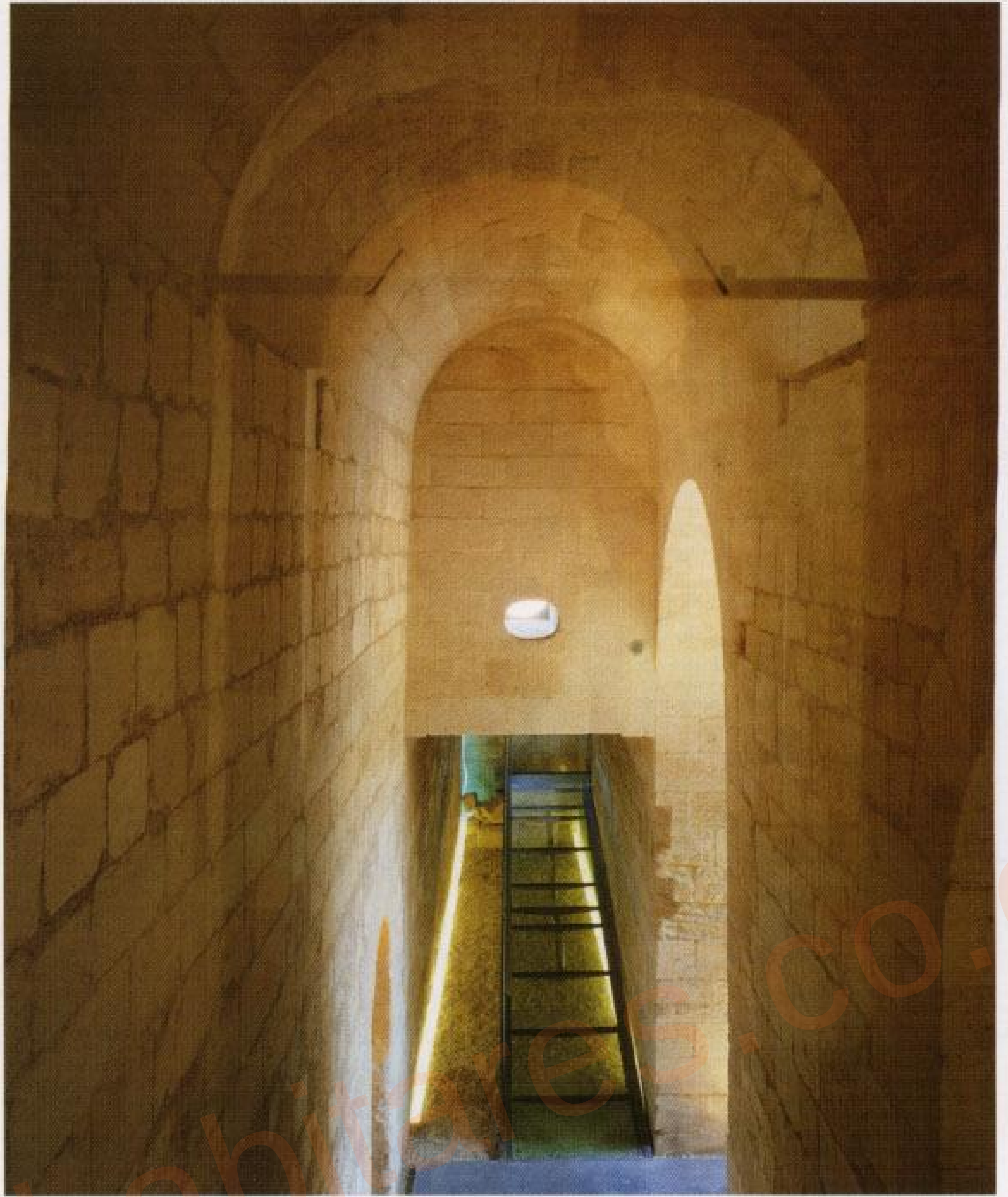
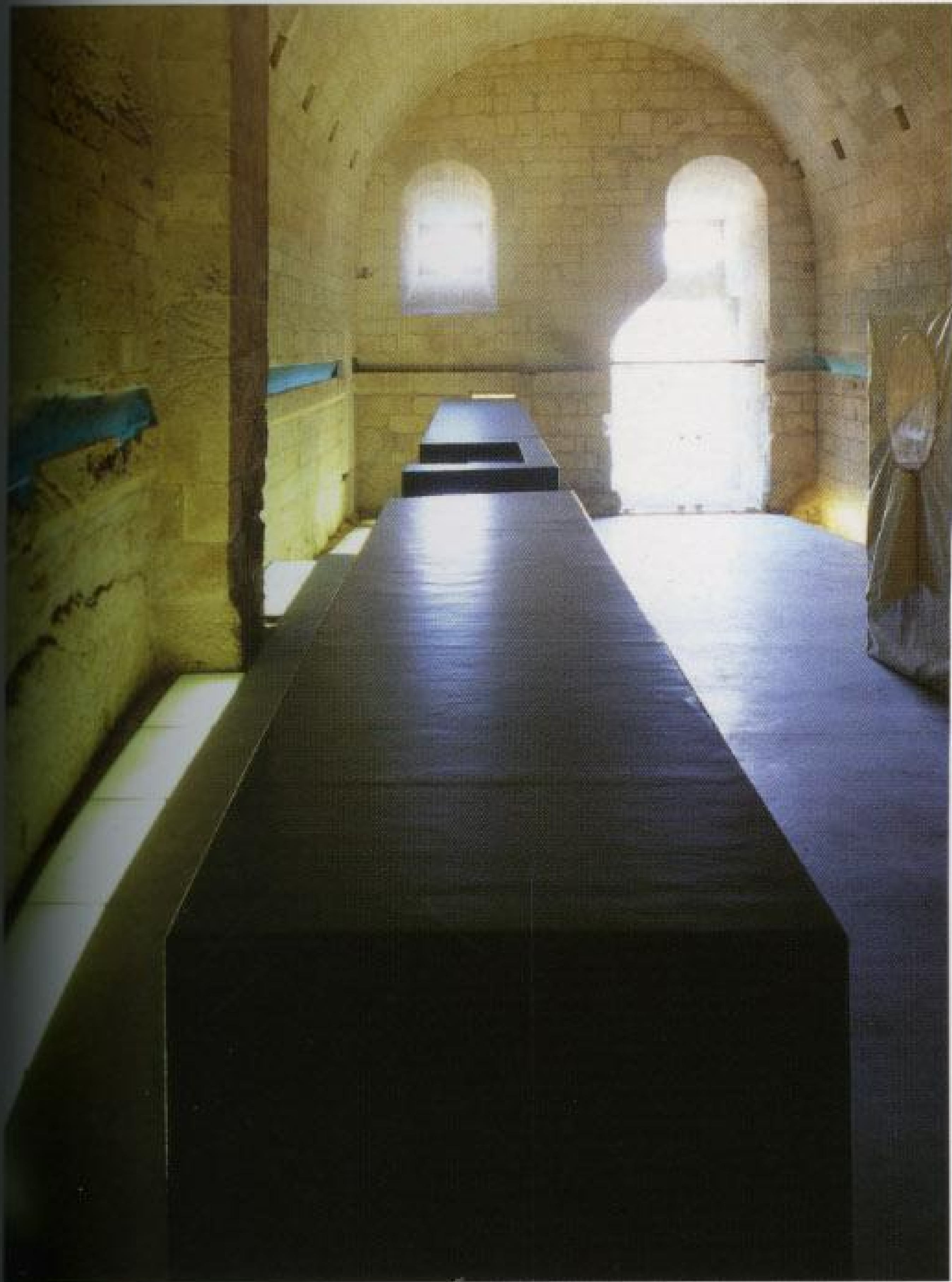
The initial work consisted of cleaning the stone and recuperating openings which had long since fallen into a state of disrepair. The new underground entrance, now fitted with wide expanses of clear glass, passes beneath an elevated steel and glass walkway – steel for the necessary structure and as much glass as possible for creating unobstructed views of the building. The walkway, which is supported by a series of single columns and detached from the side walls, continues toward the exterior, where it becomes a glass encased bridge.

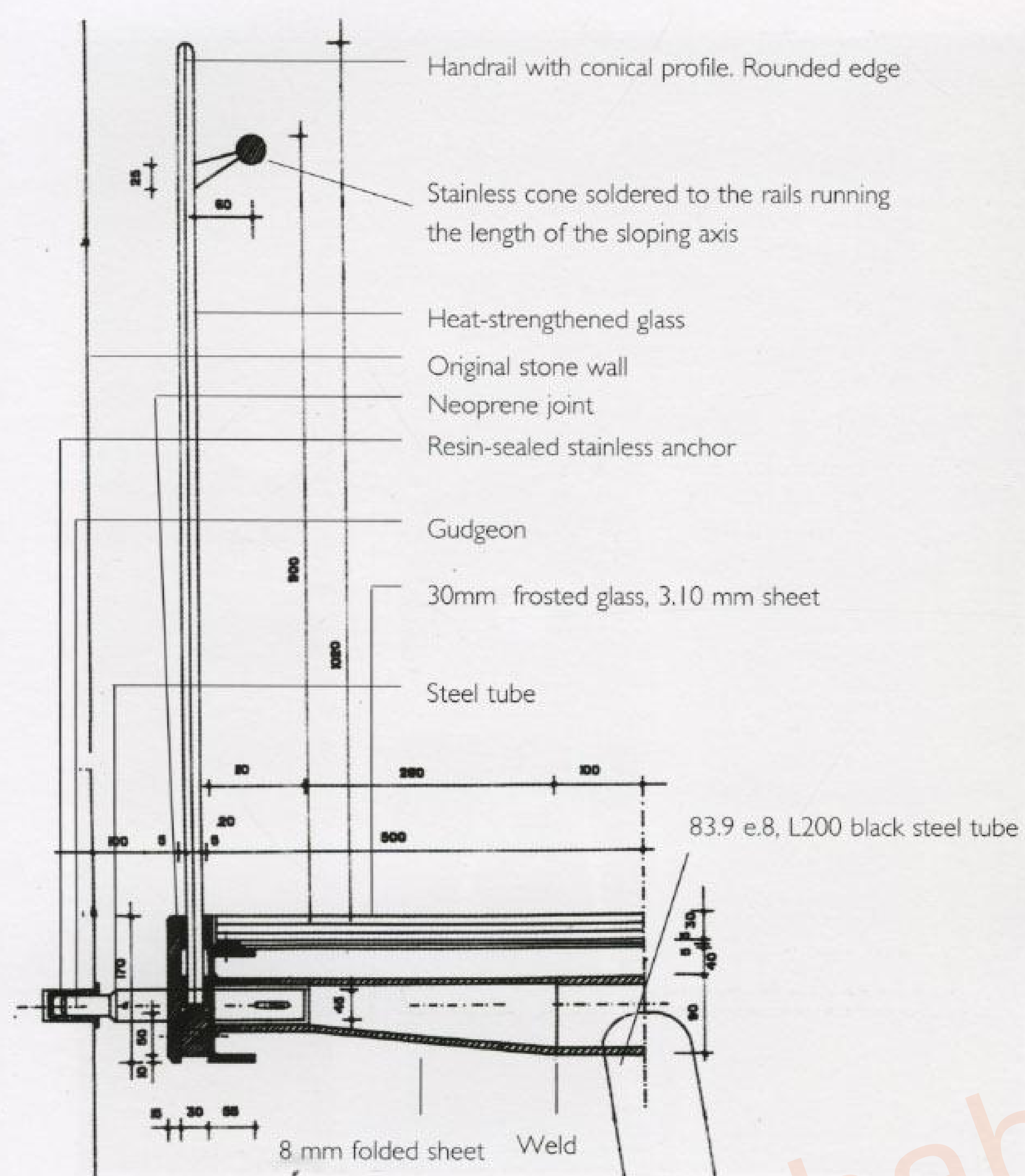
Of the two rectangular chambers with sloping floors comprising the visitors' center, the largest houses the entrance hall. Here, a simple, impermanent ticket booth has been devised to contrast with the solidity of the vaulted stone ceilings.

A reception desk of green polyester glass resin runs almost the entire length of one wall and, like the floating concrete slab, follows the slope of the original floor. This polished, black concrete flooring, which was poured in situ, is subtly illuminated around the edges by light fixtures placed just below the line of vision.

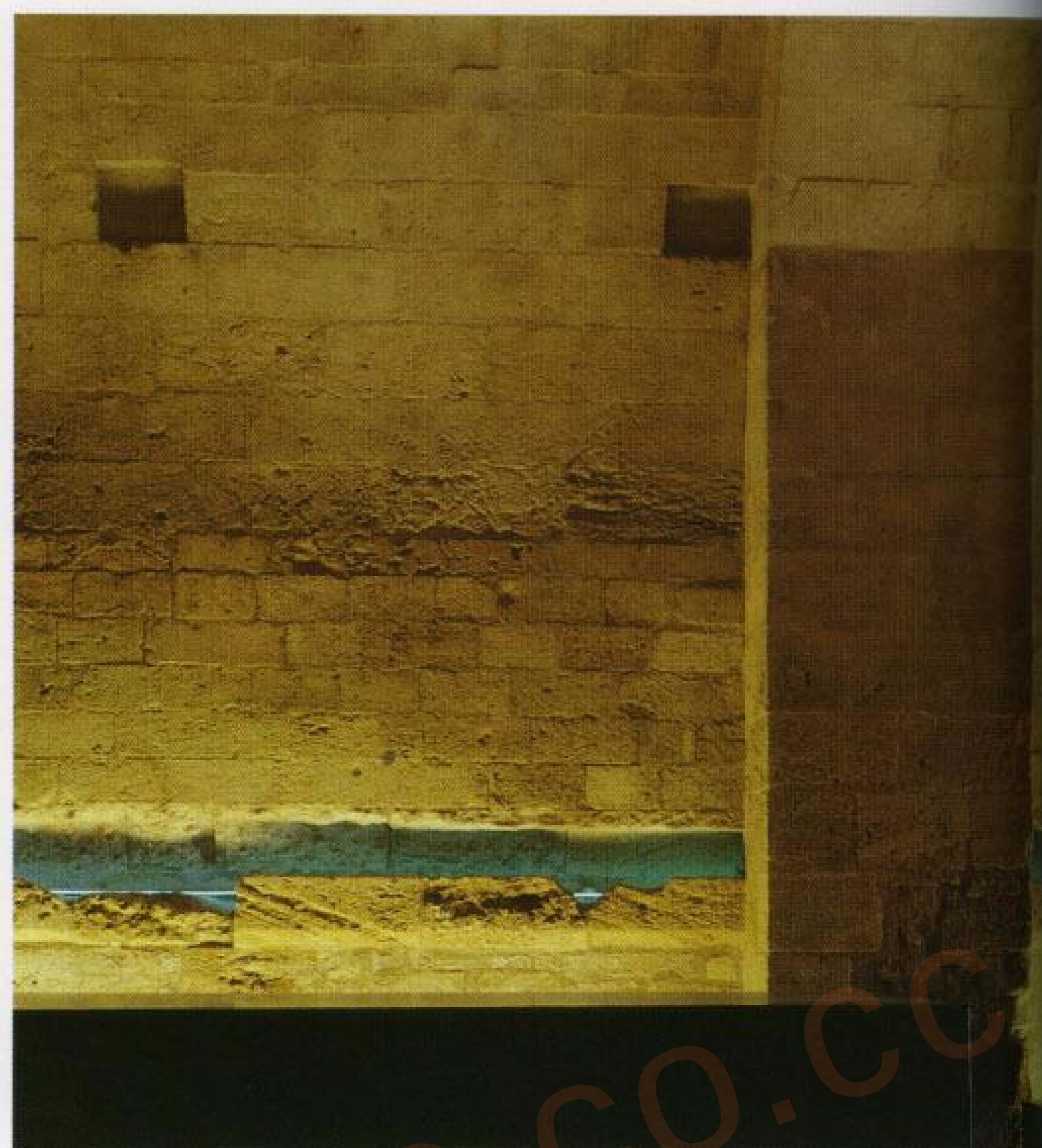
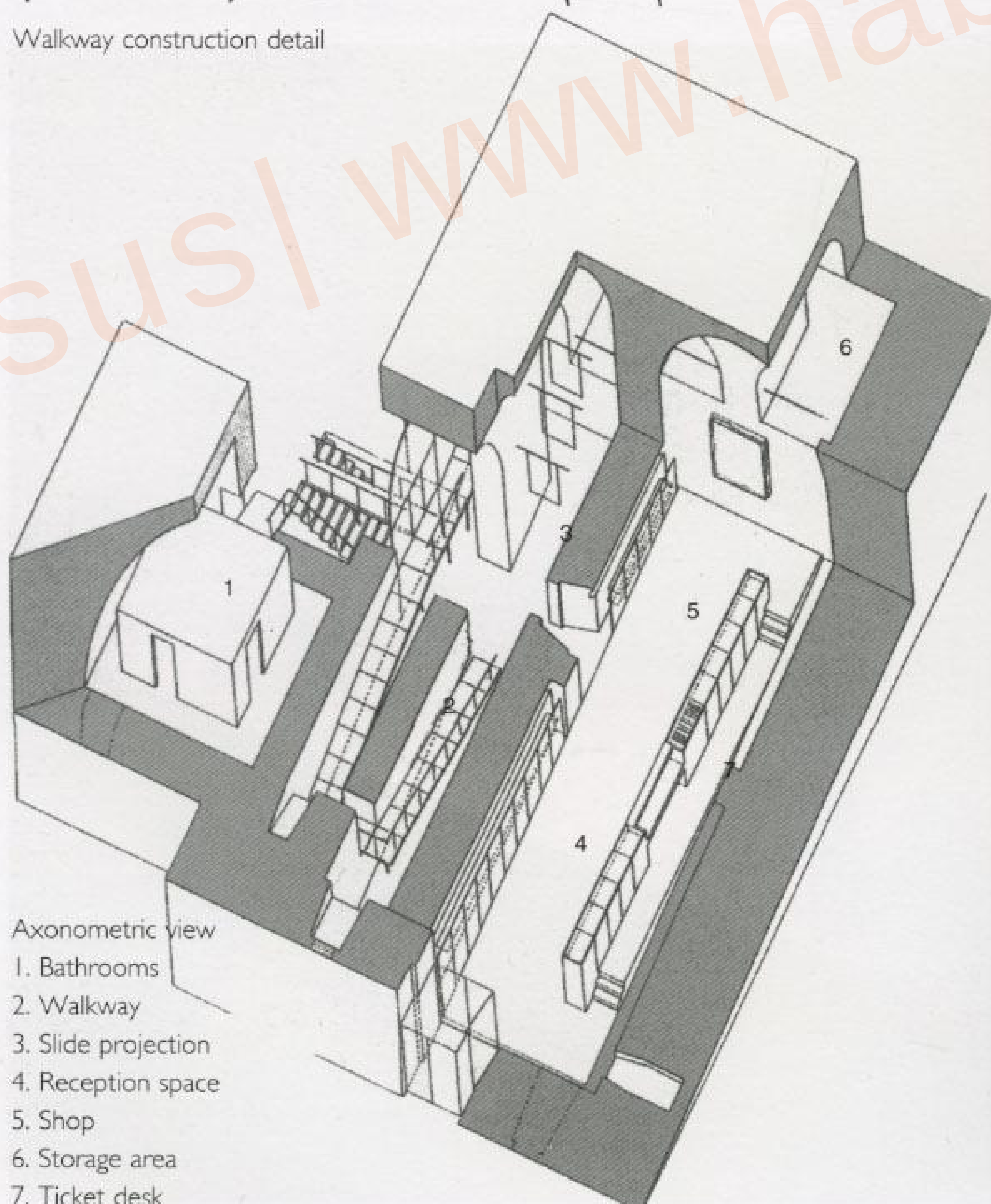
Photographs: Seige Demailly





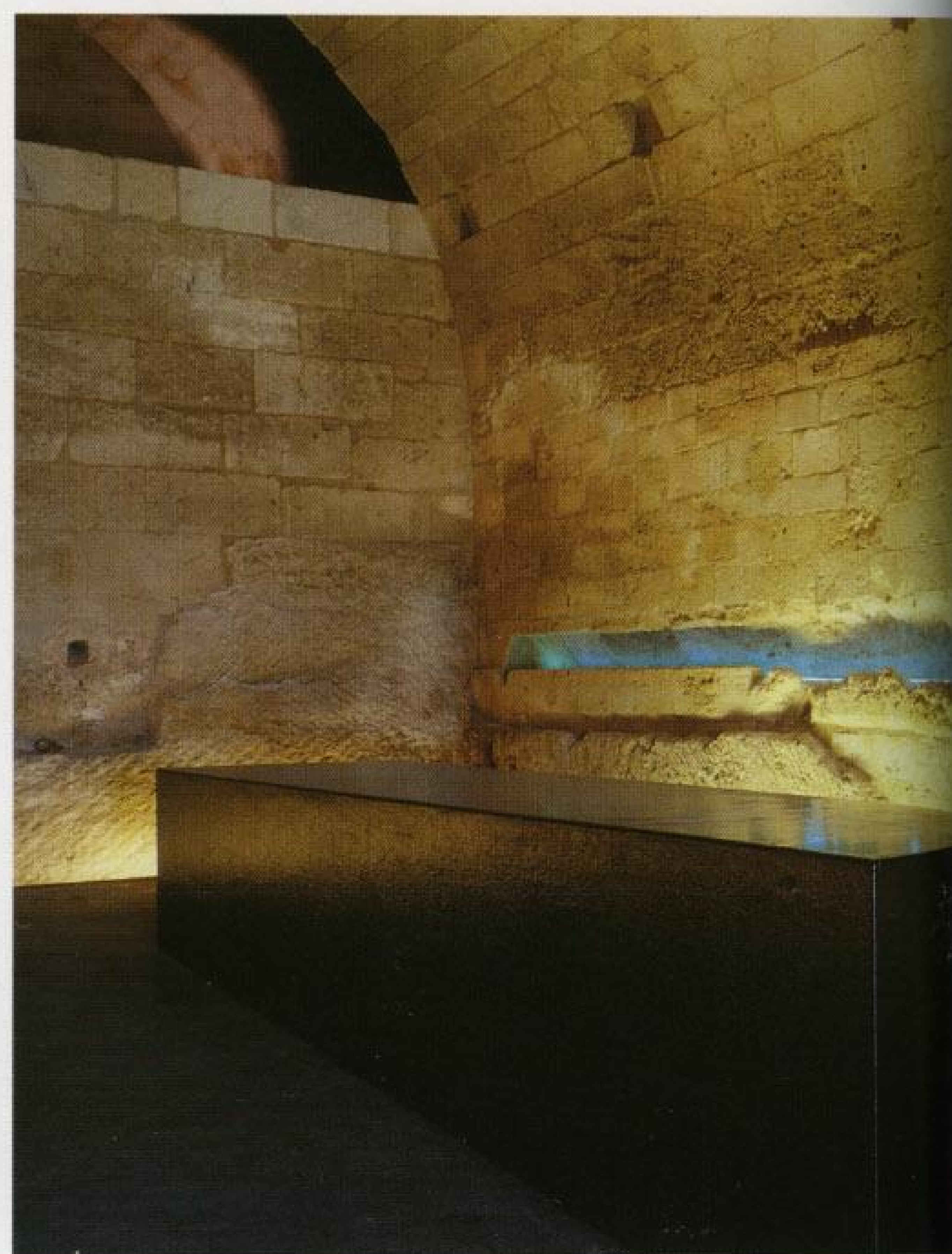


Walkway construction detail



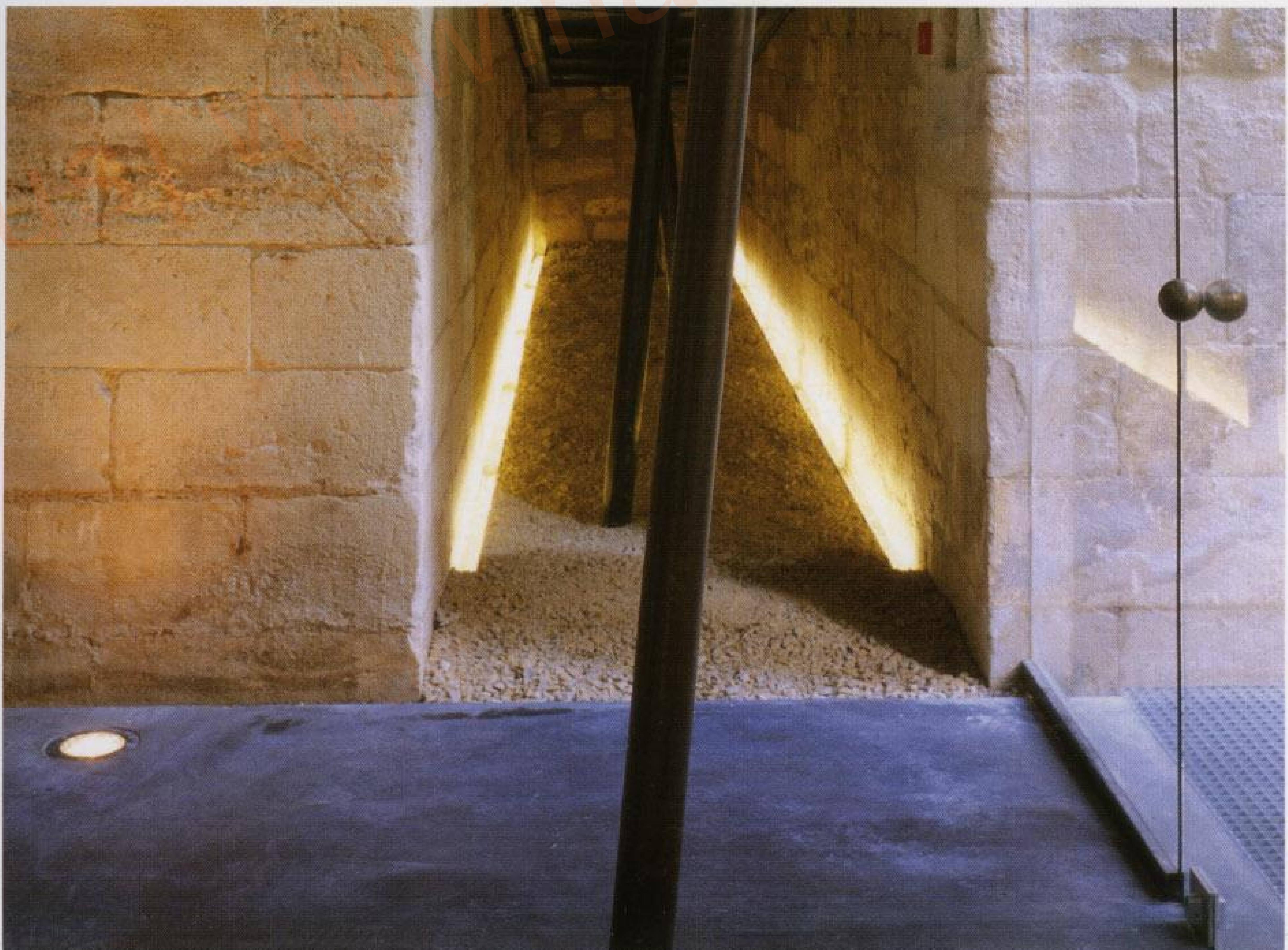
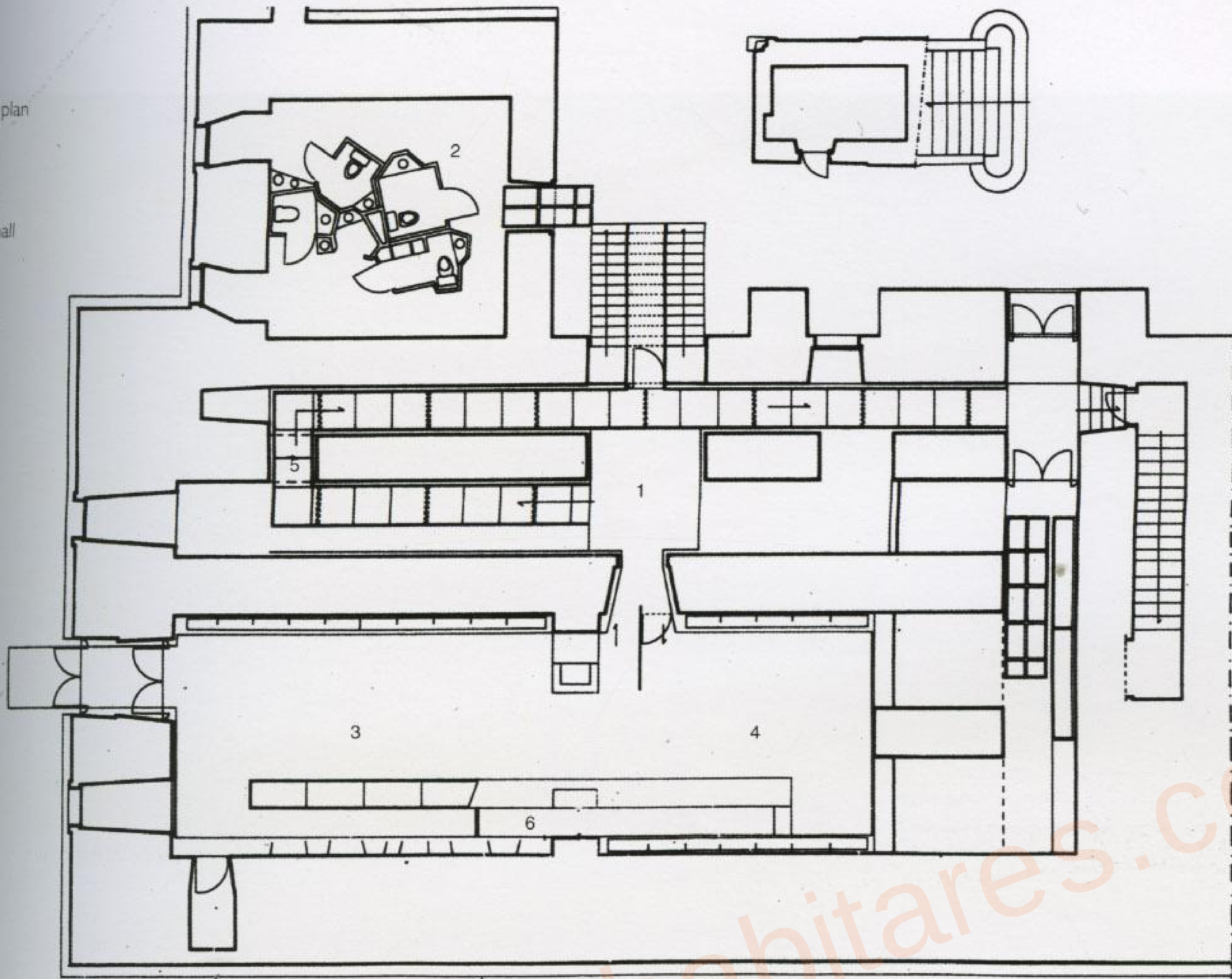
Fiber-optic cables placed inside the water conduits, which are carved into the ancient cellar's stone walls, are another example of the deliberate dichotomy between the old and the new.

The low, 15-meter-long desk running almost the entire length of one of the entrance hall's side walls is of green polyester glass resin.

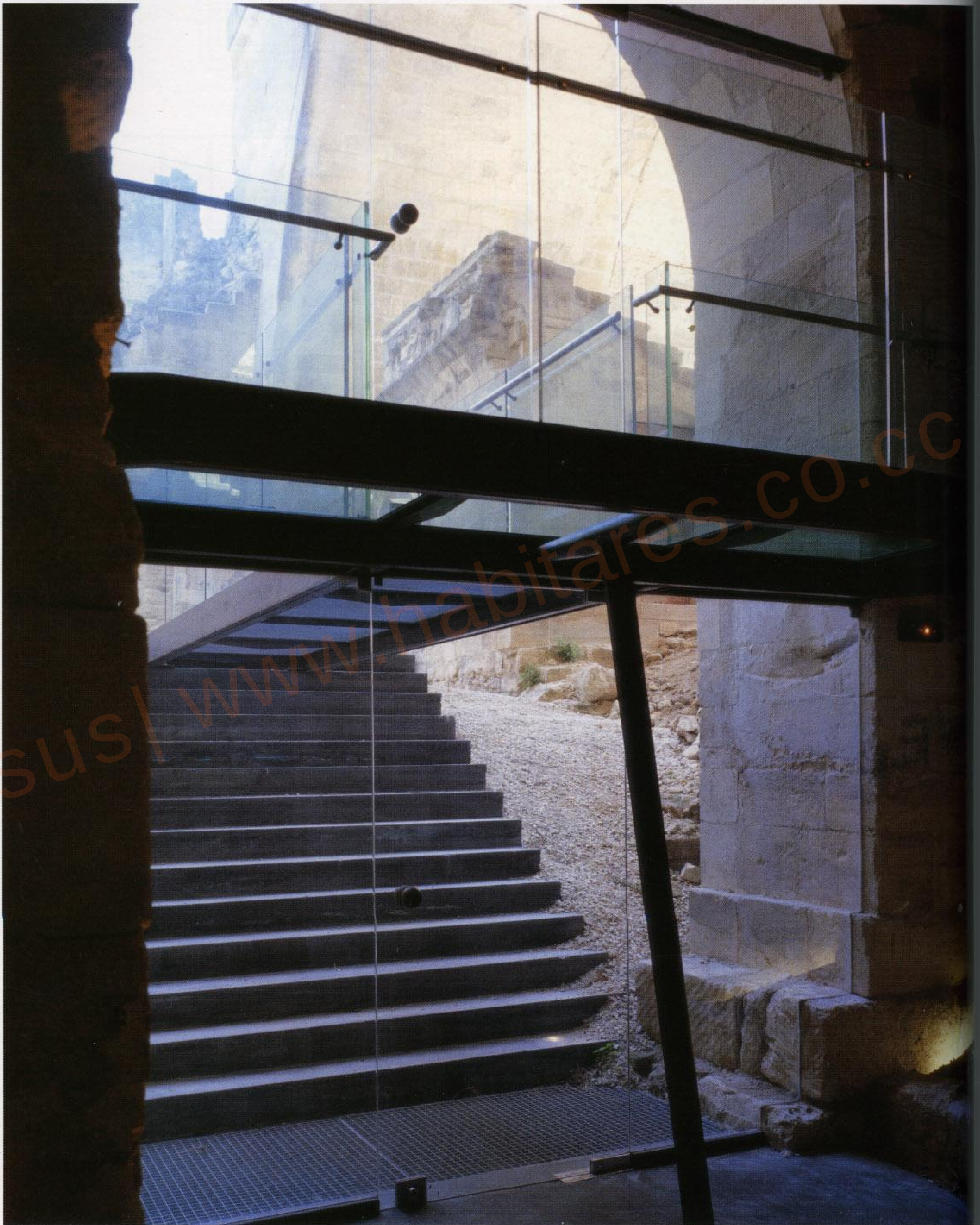


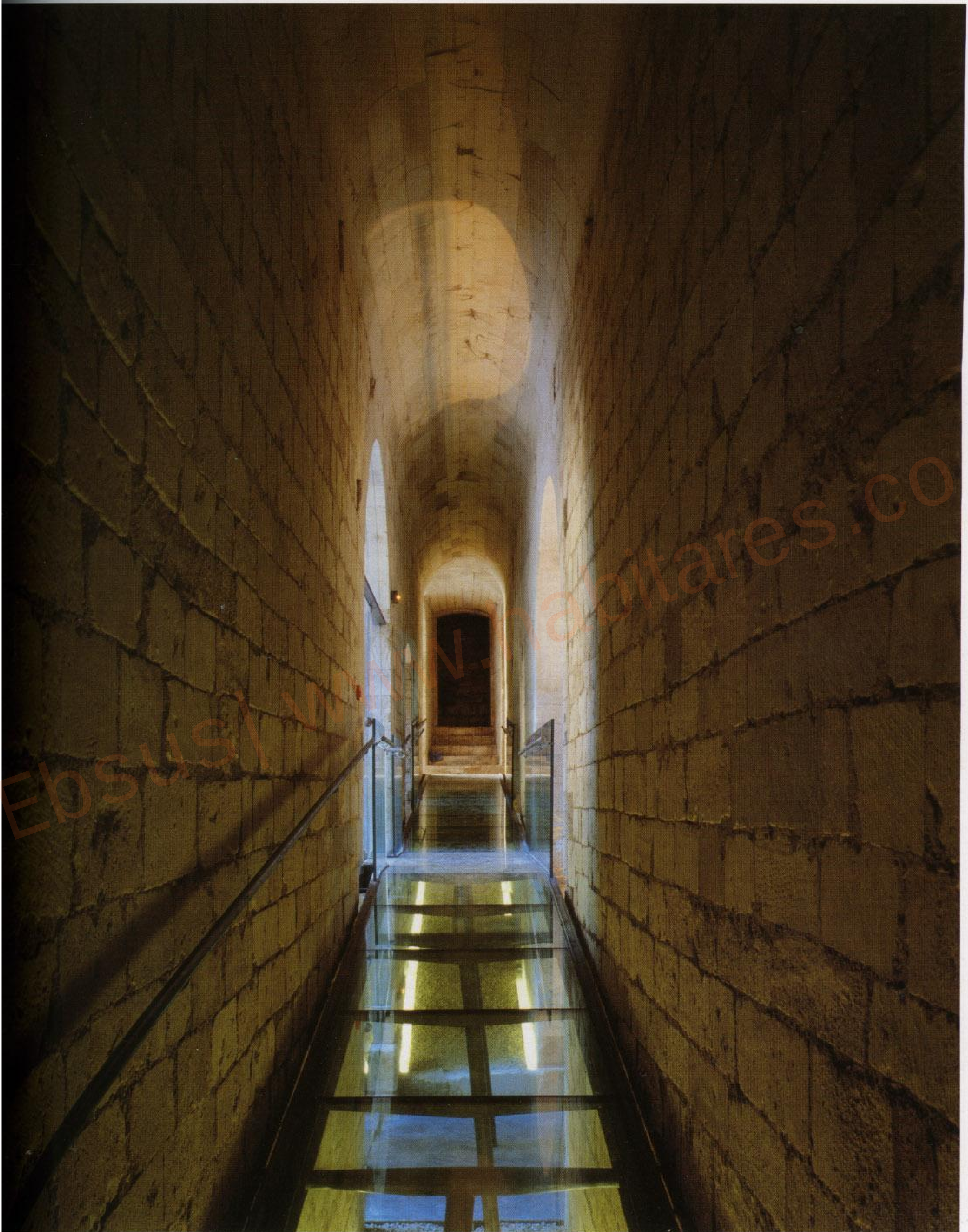
General floor plan

1. Entrance
2. Bathrooms
3. Reception hall
4. Shop
5. Walkway
6. Ticket desk



polished black concrete slab was poured in situ and follows the slope of the original floor. Light fixtures are concealed just beyond the sight line of the edges of the slab, creating an elegant and subtle lighting effect. The permanent ticket booth provides a deliberate contrast to the magnificent vaulted ceilings.





José Paulo Dos Santos Inn at the Convento dos Loios

Arraiolos, Portugal

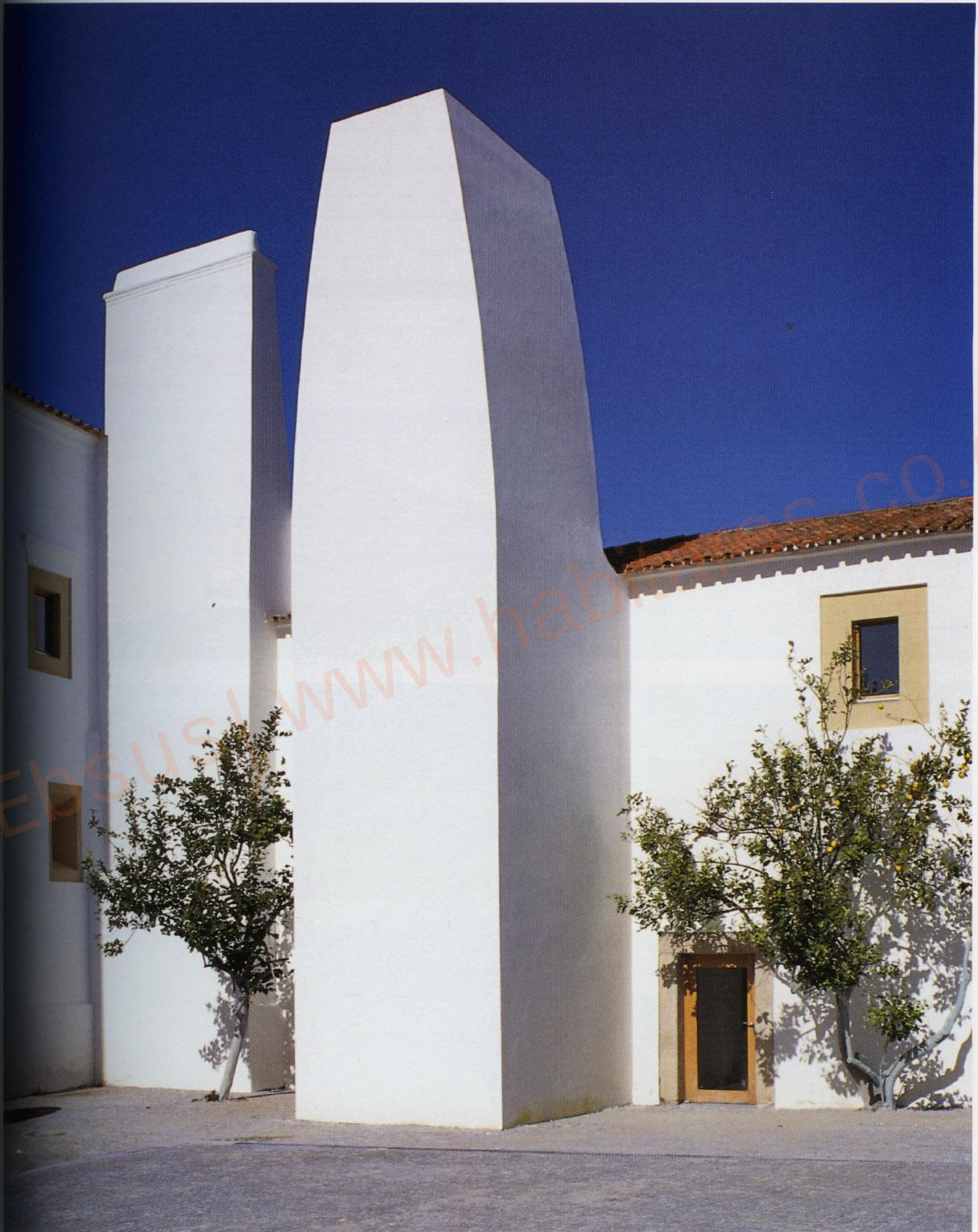
Now transformed into a luxurious hotel, the reorganization of the different functional spaces of the convent accompanies what would be its natural expansion through time. The lower floor—almost completely dug into the earth—houses the service areas with the exception of a room to be used for conferences. The main floor houses the public areas organized around the succession of exterior spaces made up by the cloisters, patio and esplanade. The upper floor houses the bedrooms, some in the old part and the remainder in the new wing.

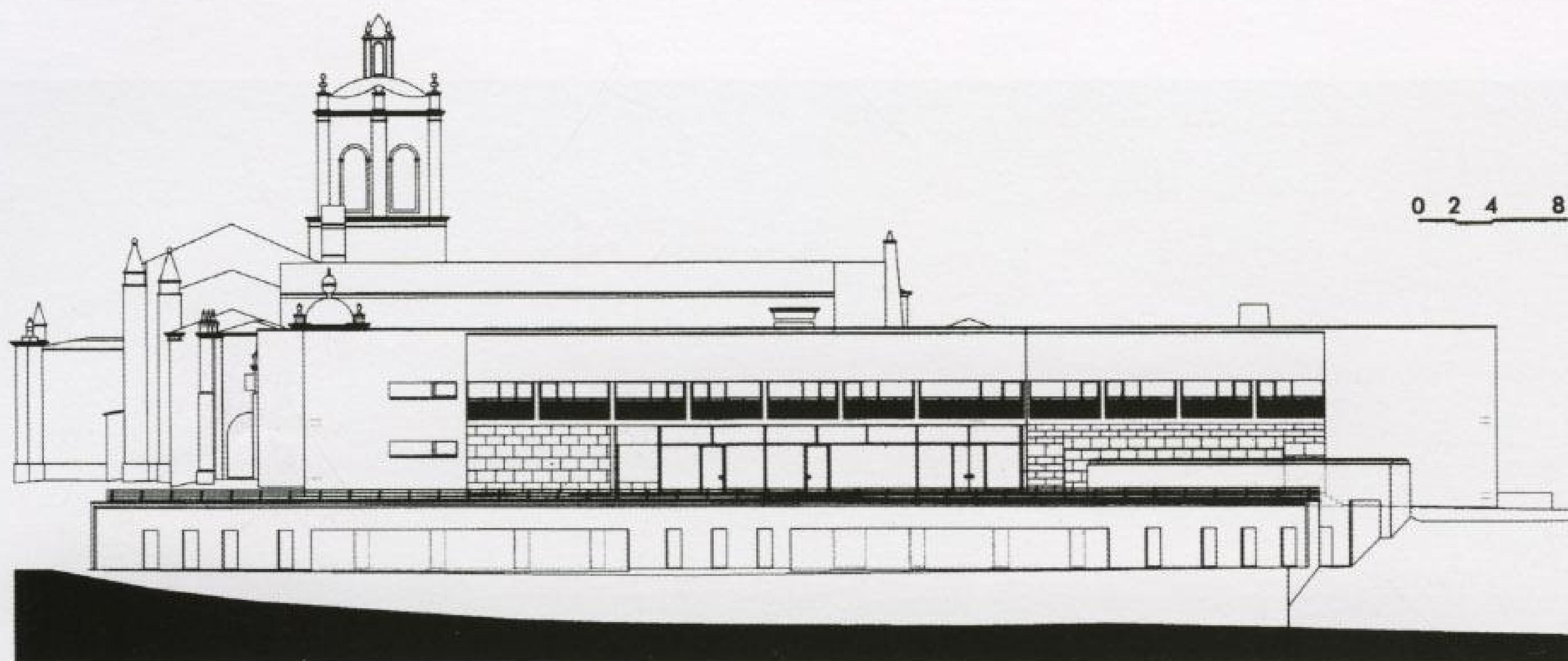
The convent uses inexpensive materials in its built essence. Stuccoes are redone and used throughout. Stone—green xisto and granite—covers most floors. Oak is used in the flooring of bedrooms and upstairs corridor of the new wing. Local marble from unused quarries makes up the facing of bedroom bathrooms. In the interior design, done in collaboration with the architect Cristina Guedes, the oak and cherry wood furniture and other appliances have been made to measure.

Now, as before, without altering the protagonism of the existing structure—keeping all its spatial qualities intact—the addition of a new wing enclosing the eastern patio acknowledges not only the implicit formal autonomy of the existing but also the development of its own rules. These are kept in line with the character of the materials, austere but at the same time rich in iconography and forms.

Photographs: Luis Ferreira Alves



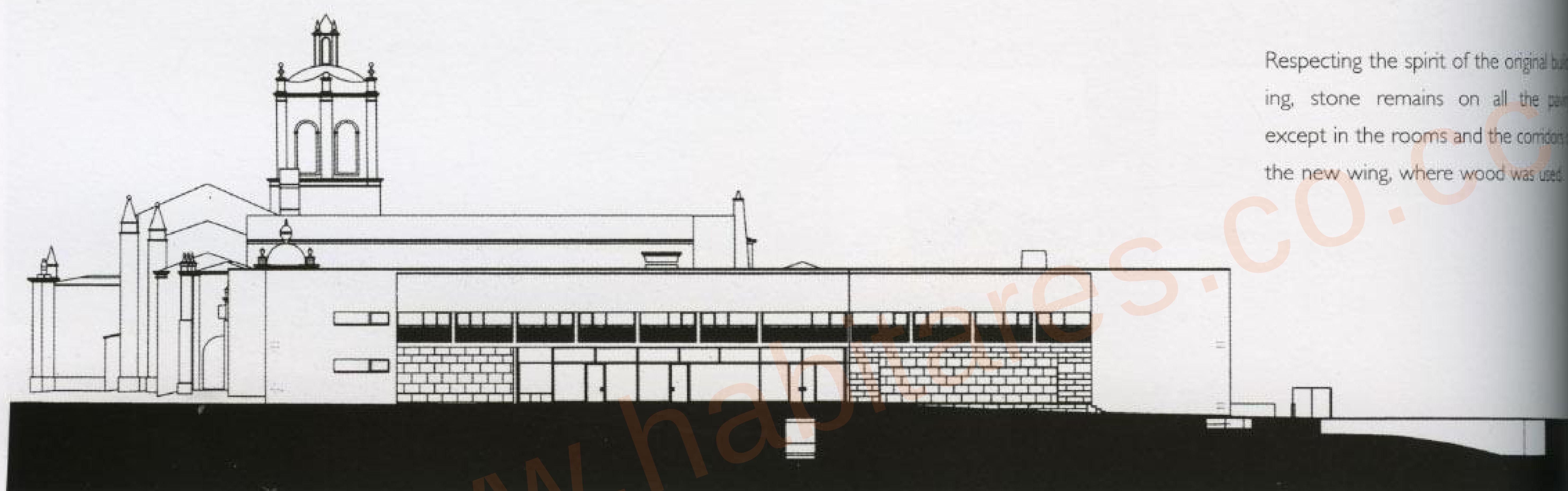




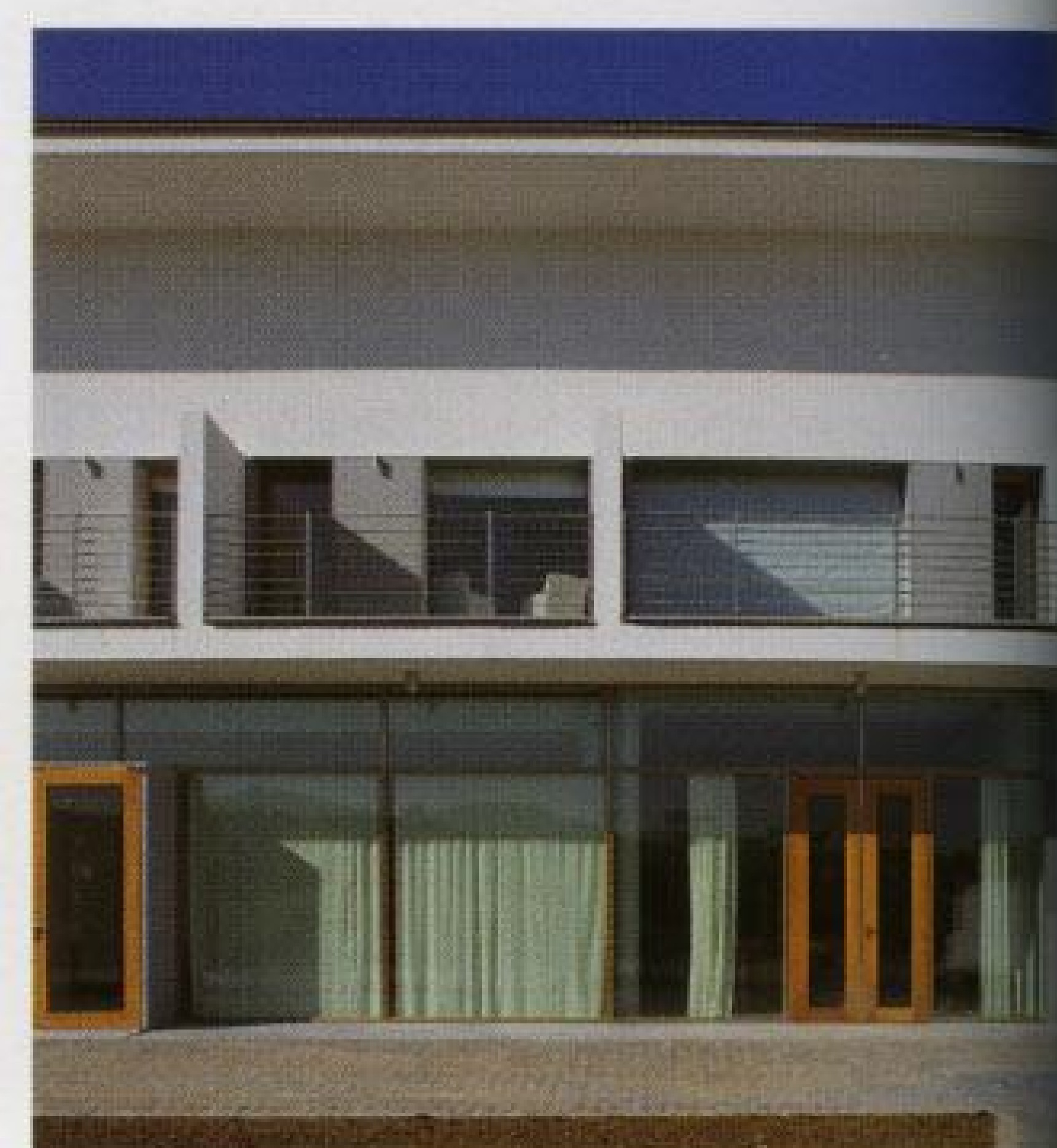
North elevation

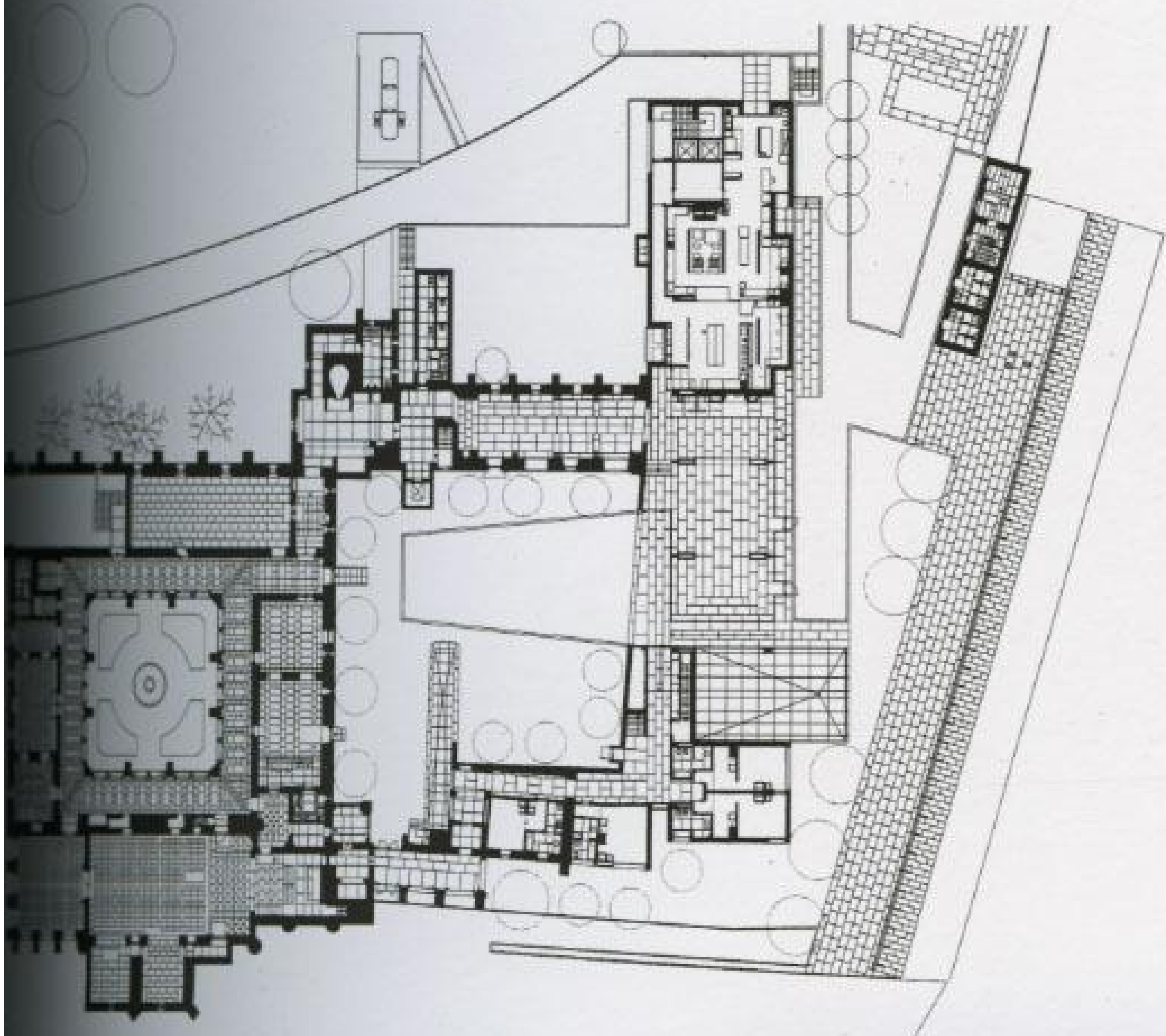
Cross-section

The public spaces of the convent, located on the first floor, are organized around a rhythmic succession of exterior and interior spaces.



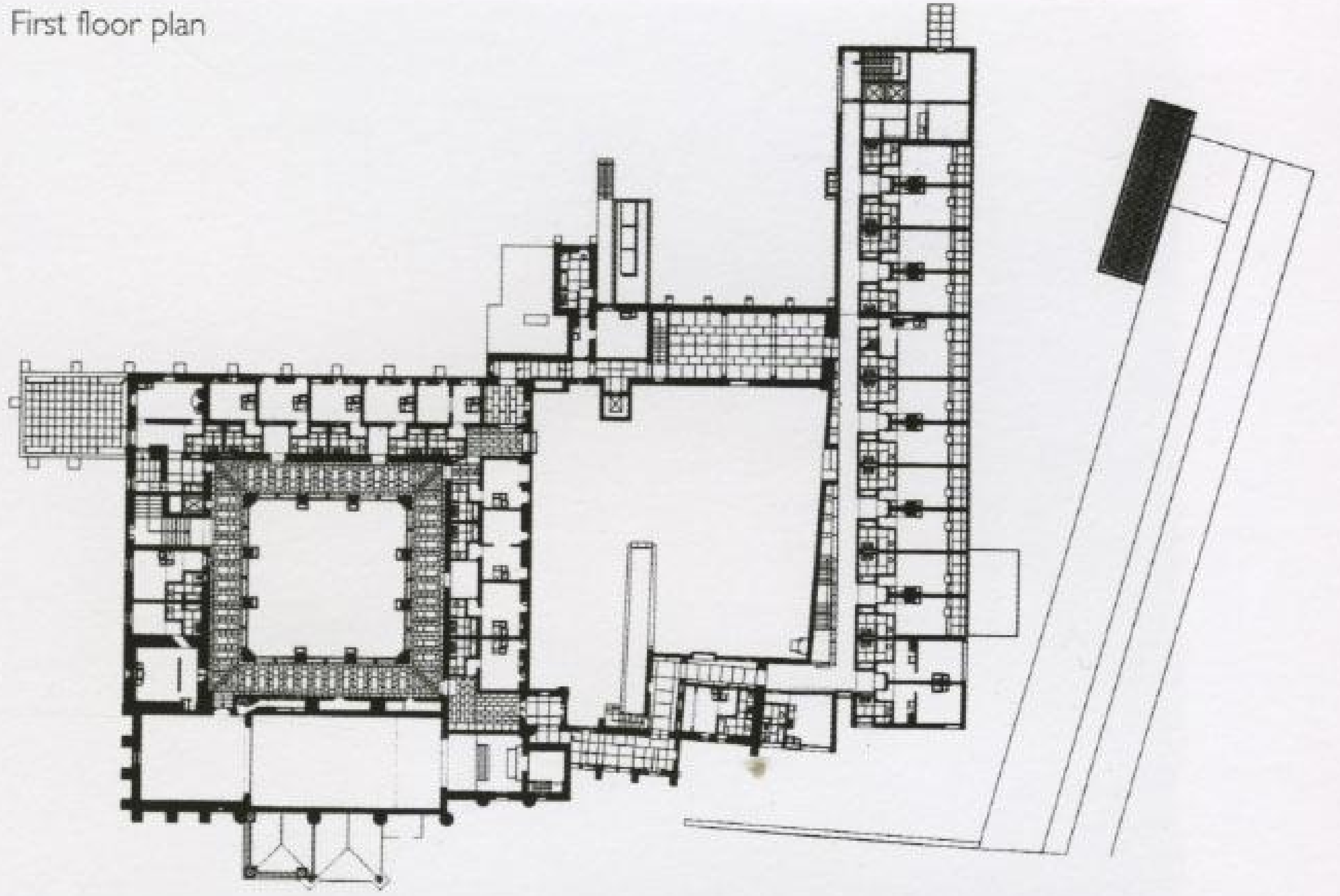
Respecting the spirit of the original building, stone remains on all the paving except in the rooms and the corridors of the new wing, where wood was used.





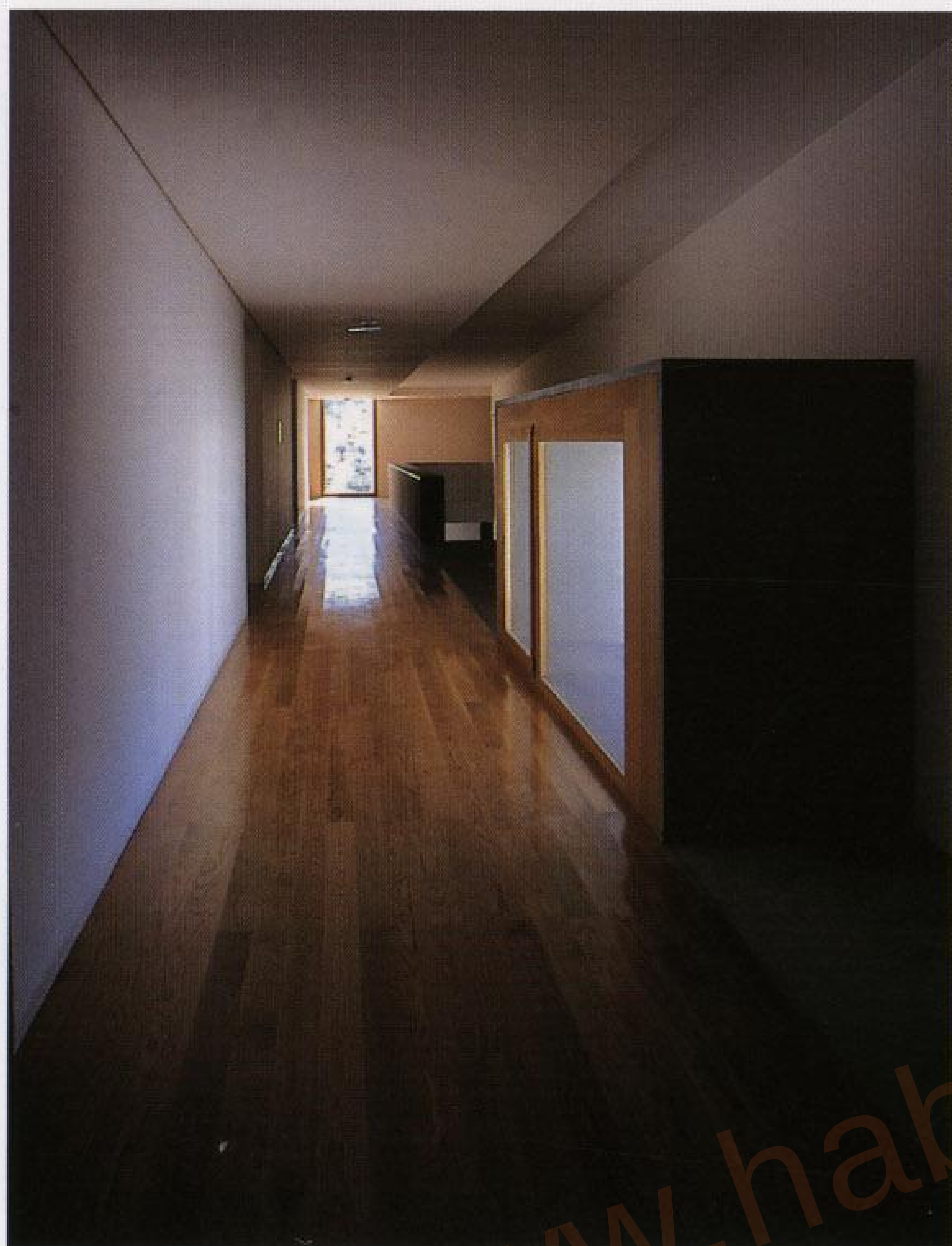
Ground floor plan

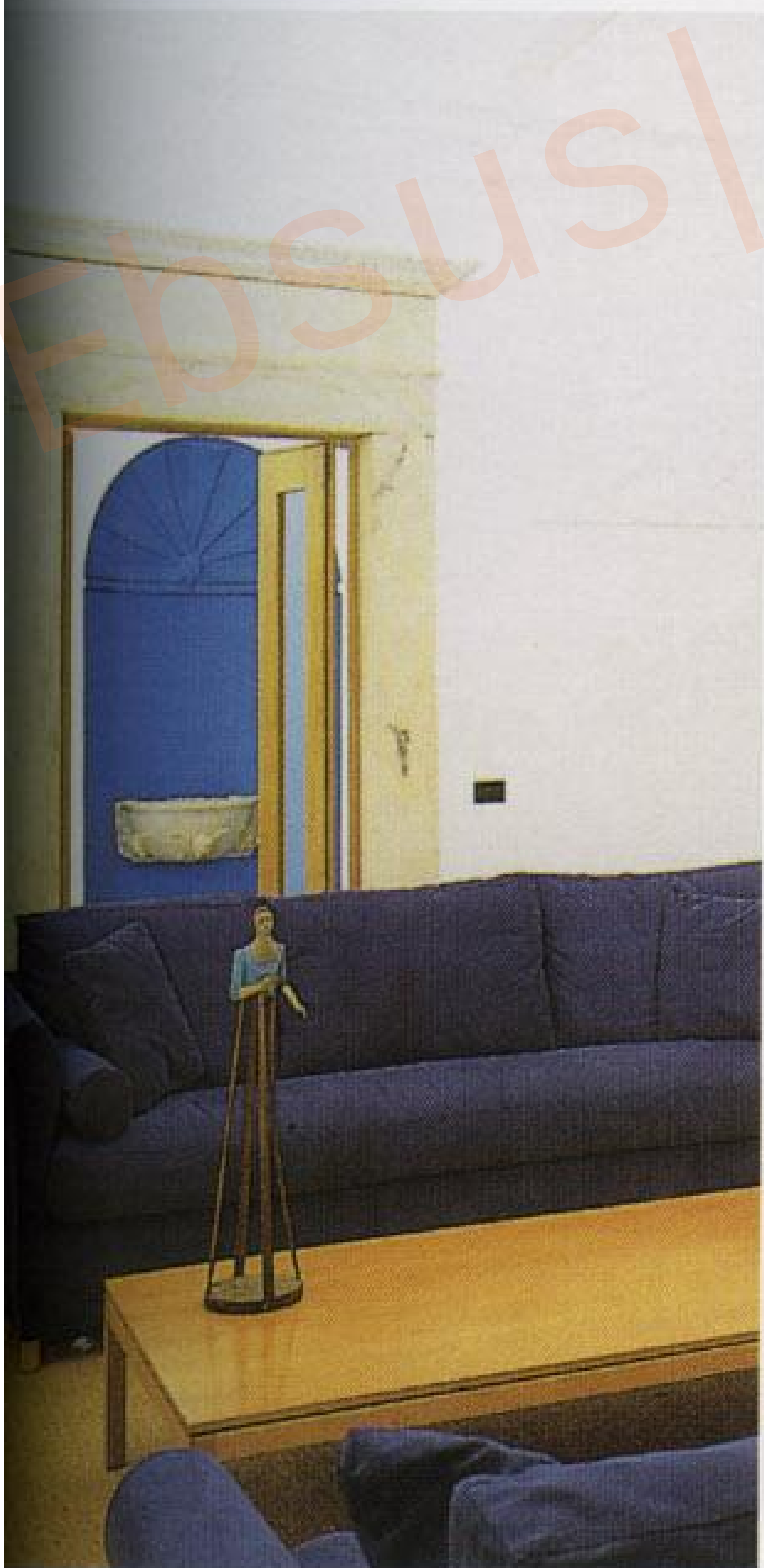
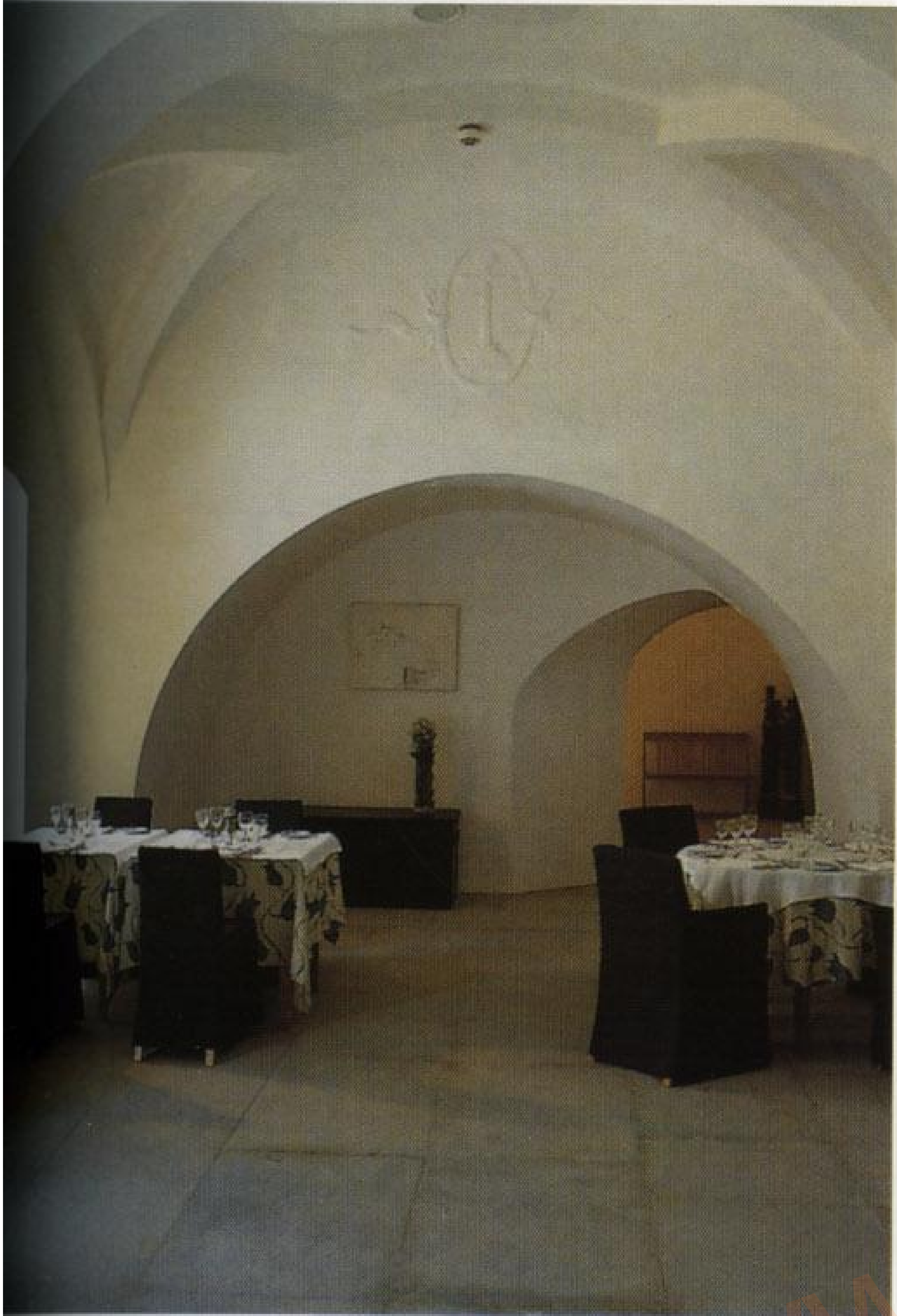
First floor plan



The photographs show several exterior views of the old convent and the extension that was added to it.







Günther Domenig Centre of Documentation Reichsparteitagsgelaende Nuremberg

Nuremberg, Germany

This project was an especially extraordinary one as it called for the creation of a new Documentation Center in the remains of Hitler's Congress Hall, alongside the monumental Coliseum, designed by Albert Speer.

The new exhibit space and Documentation Center is a moving "reminder-memorial" of negative contemporary history. The issue dealt with in the exhibit is intensified by the material reality of ideological architecture, which was meant to be a physical and symbolic representation of fascist strength and power, in a space intended for mass rallies and military processions.

The program essentially consists of three parts: creation of the Documentation Center and space for changing exhibits, the meeting and connection zone and the forum space for learning and teaching.

The exhibit rooms and Documentation Center are spaces for displaying the fascist architecture. The meeting zone and educational forum have been deconstructed and deprived of their original monumentality.

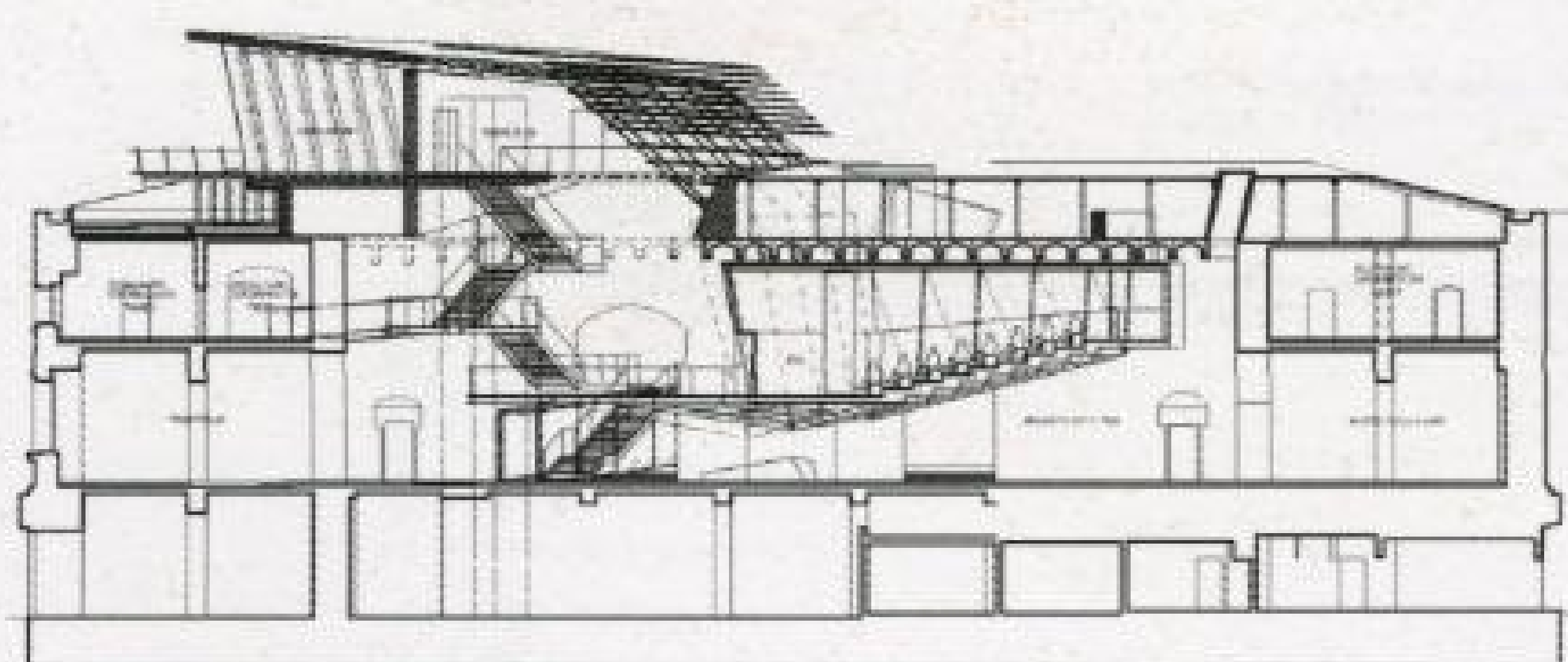
The existing rooms, their walls and ceilings, largely remain in their crude concrete and brick structure. The existing ceilings have been supplied with industrial floor coverings (sealed concrete screeds).

A "beam" cuts through the rectangular geometry of the northern wing, penetrating the building and jutting out over the courtyard. The entryway has been developed to include wheelchair access and an elevator has been installed.

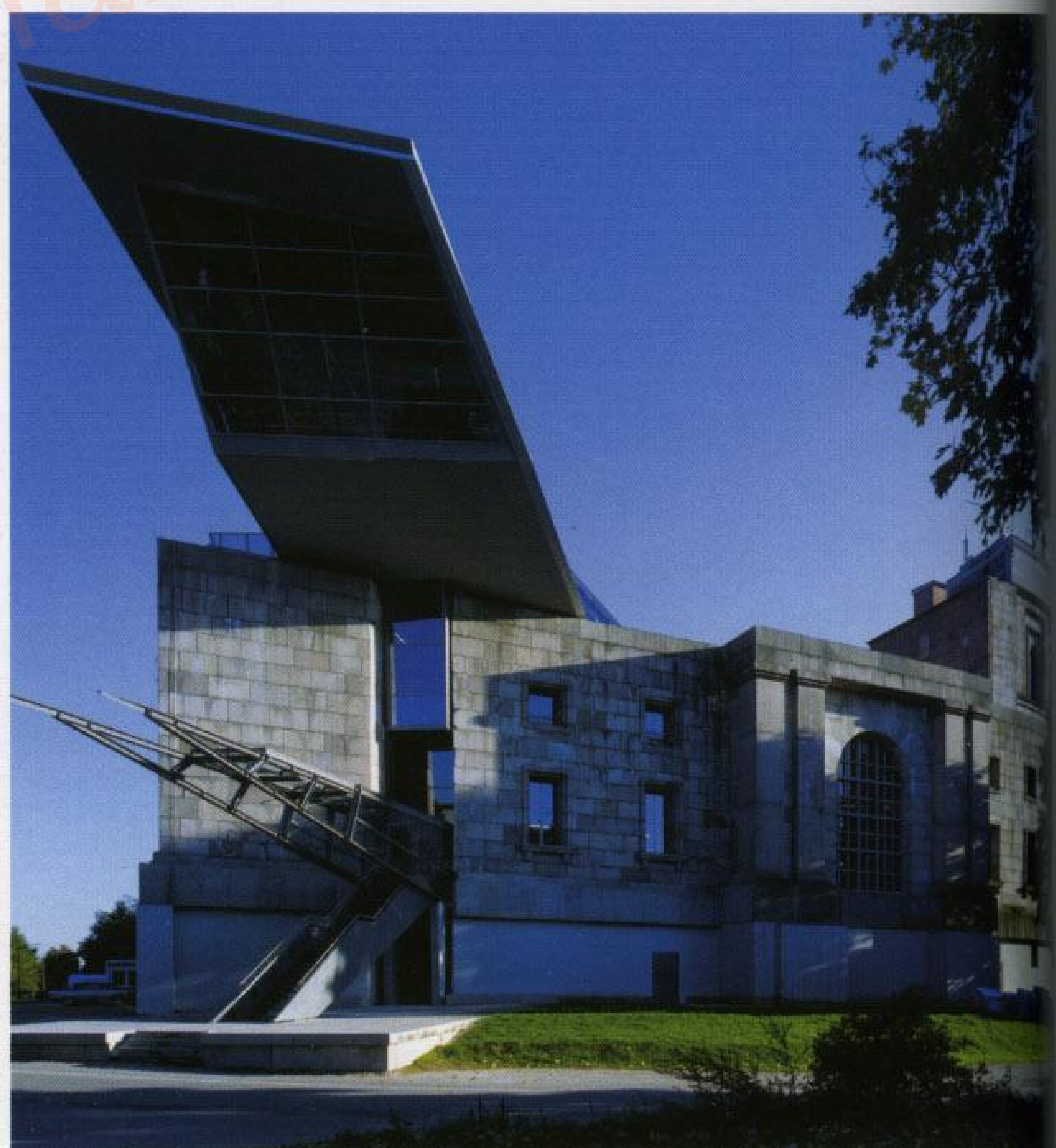
The changing exhibit space, lecture hall and screening room are all located on the ground floor, with the Documentation Center installed on the upper floor. A cantilevered hanging terrace perches atop the building and hangs out over the top floor.

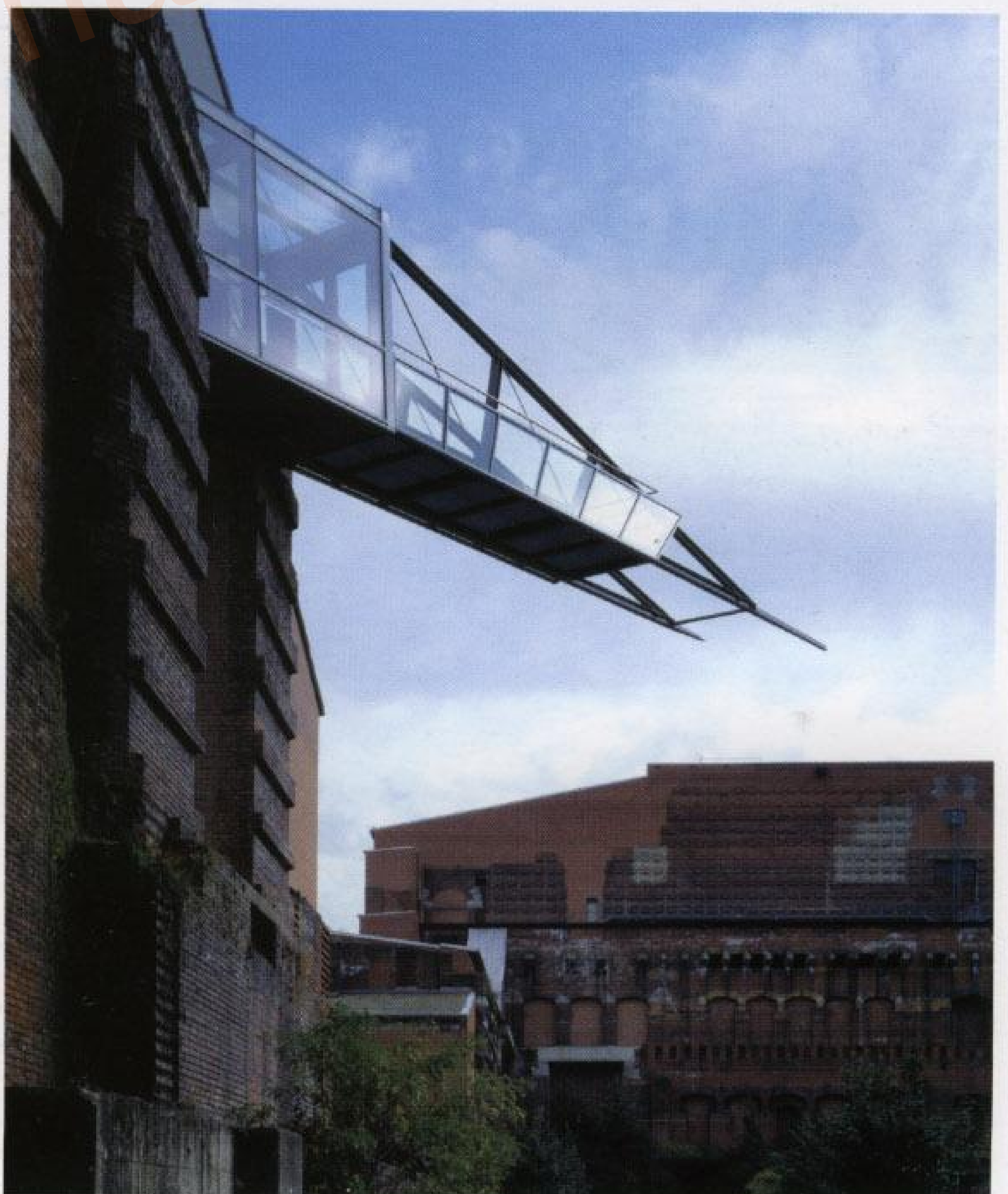
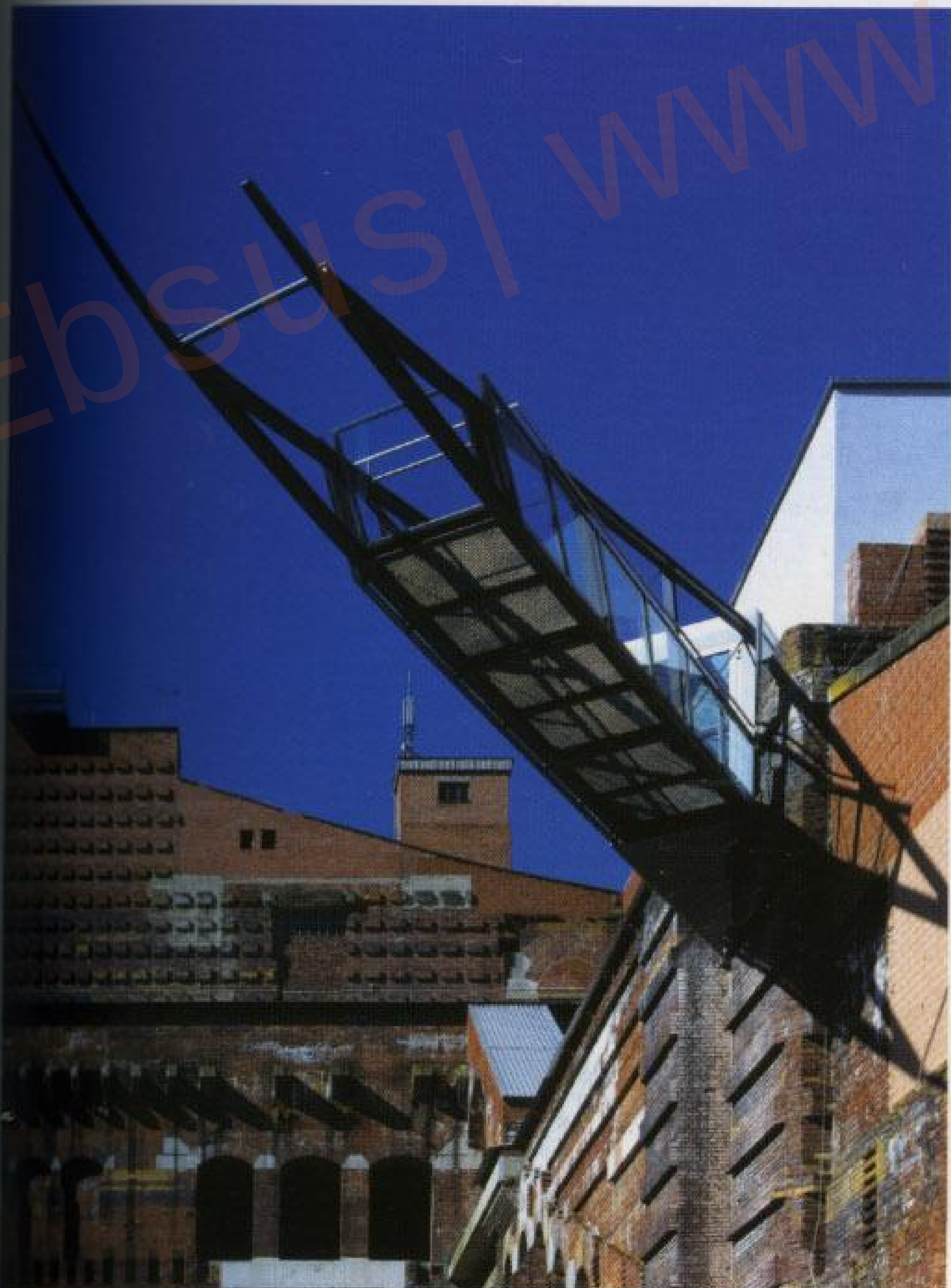
All new architectural elements have been built with steel, reinforced concrete, glossy aluminum cladding and glass. The existing walls have been left almost entirely intact, with some openings broadened in the areas requiring passage for the exhibit.

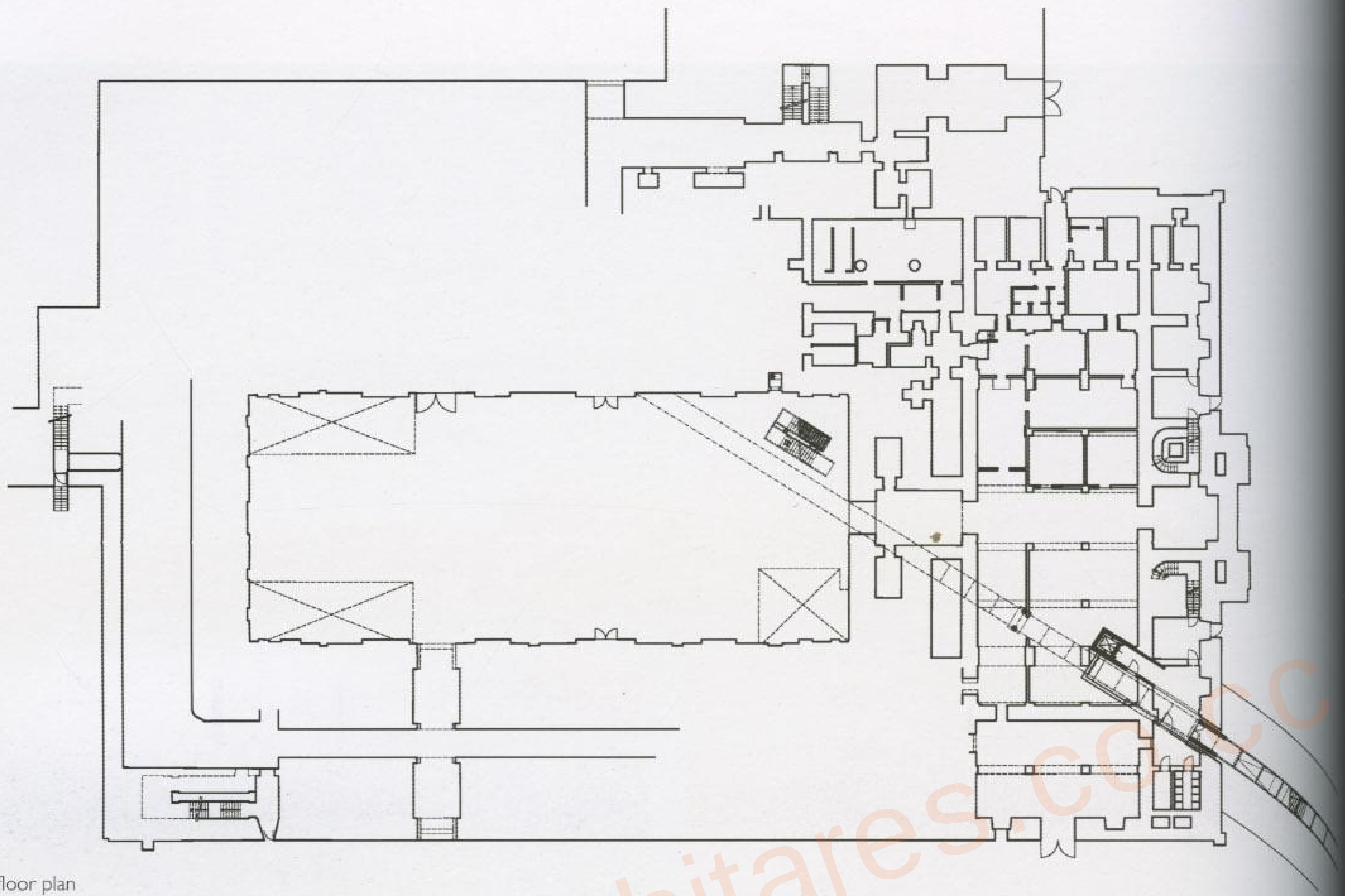
Photographs: Gerald Zugmann



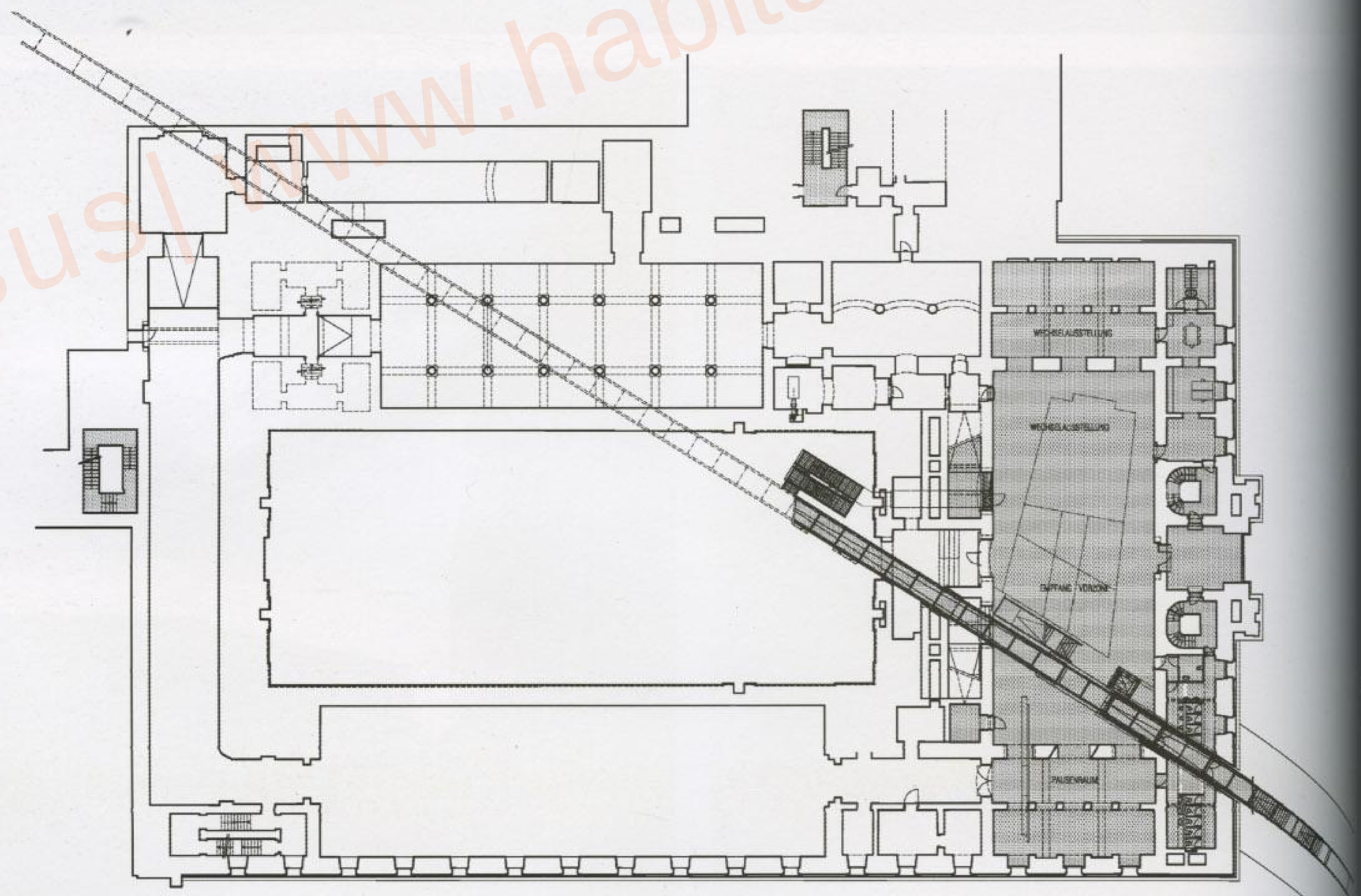
Cross section







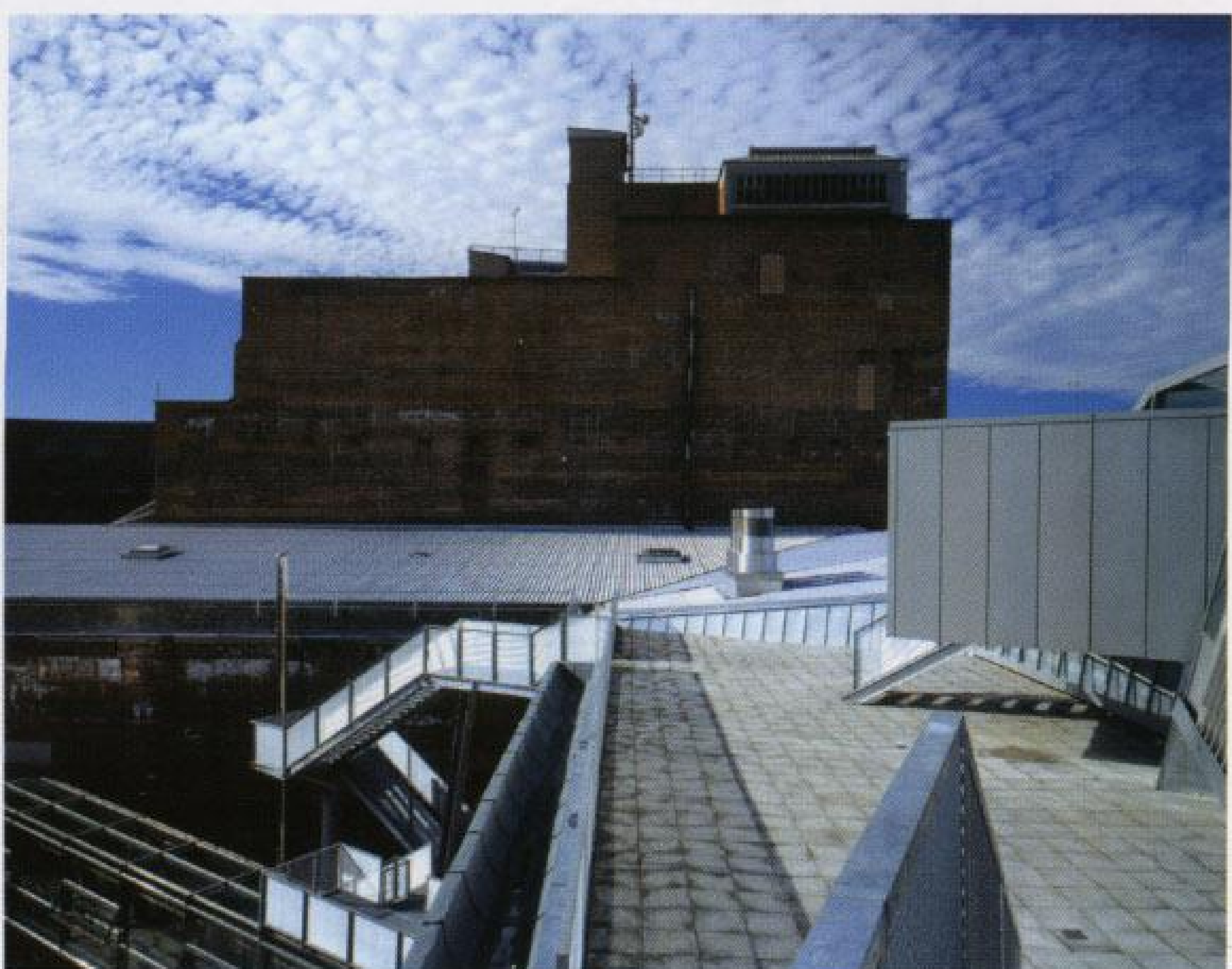
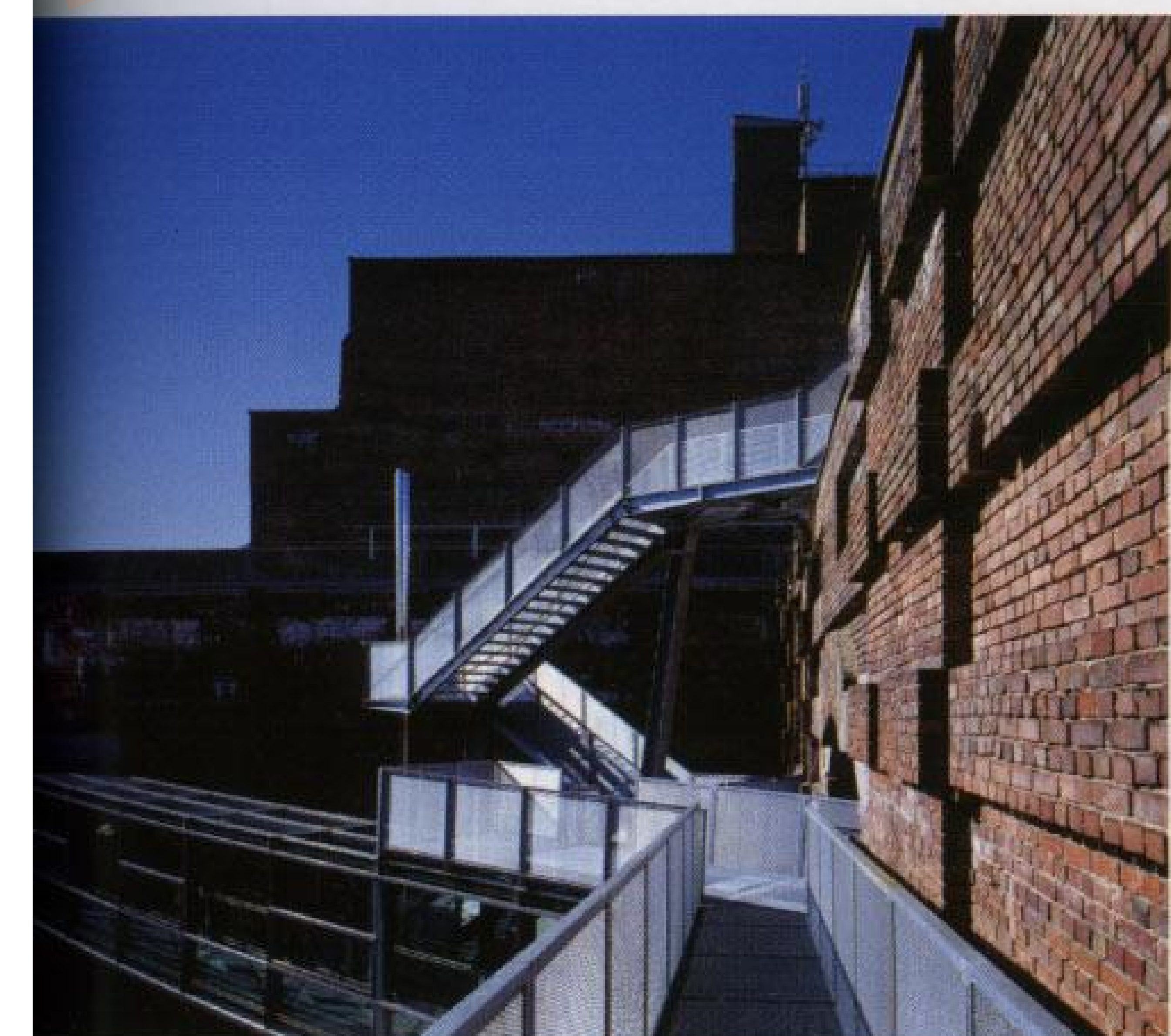
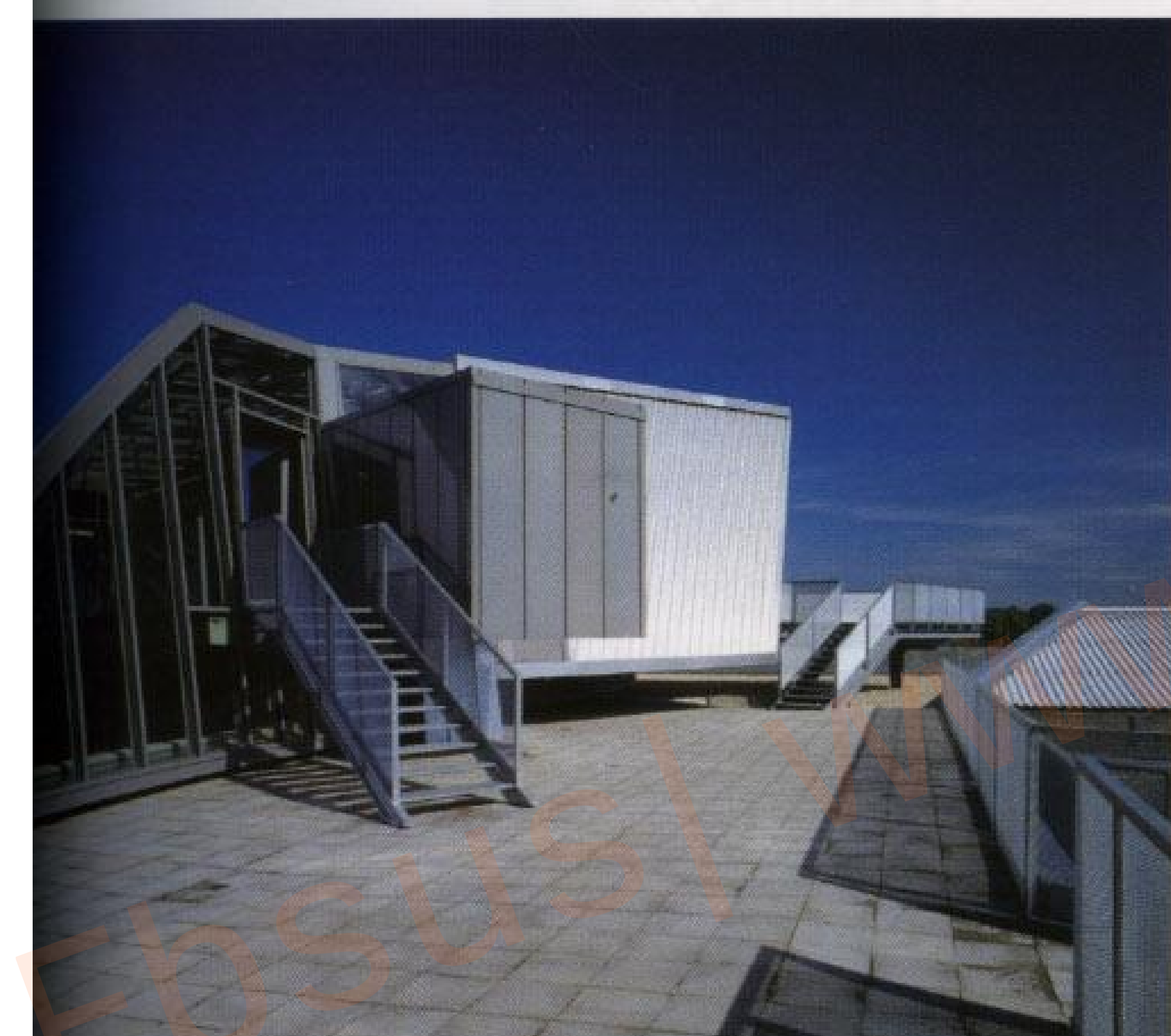
Ground floor plan

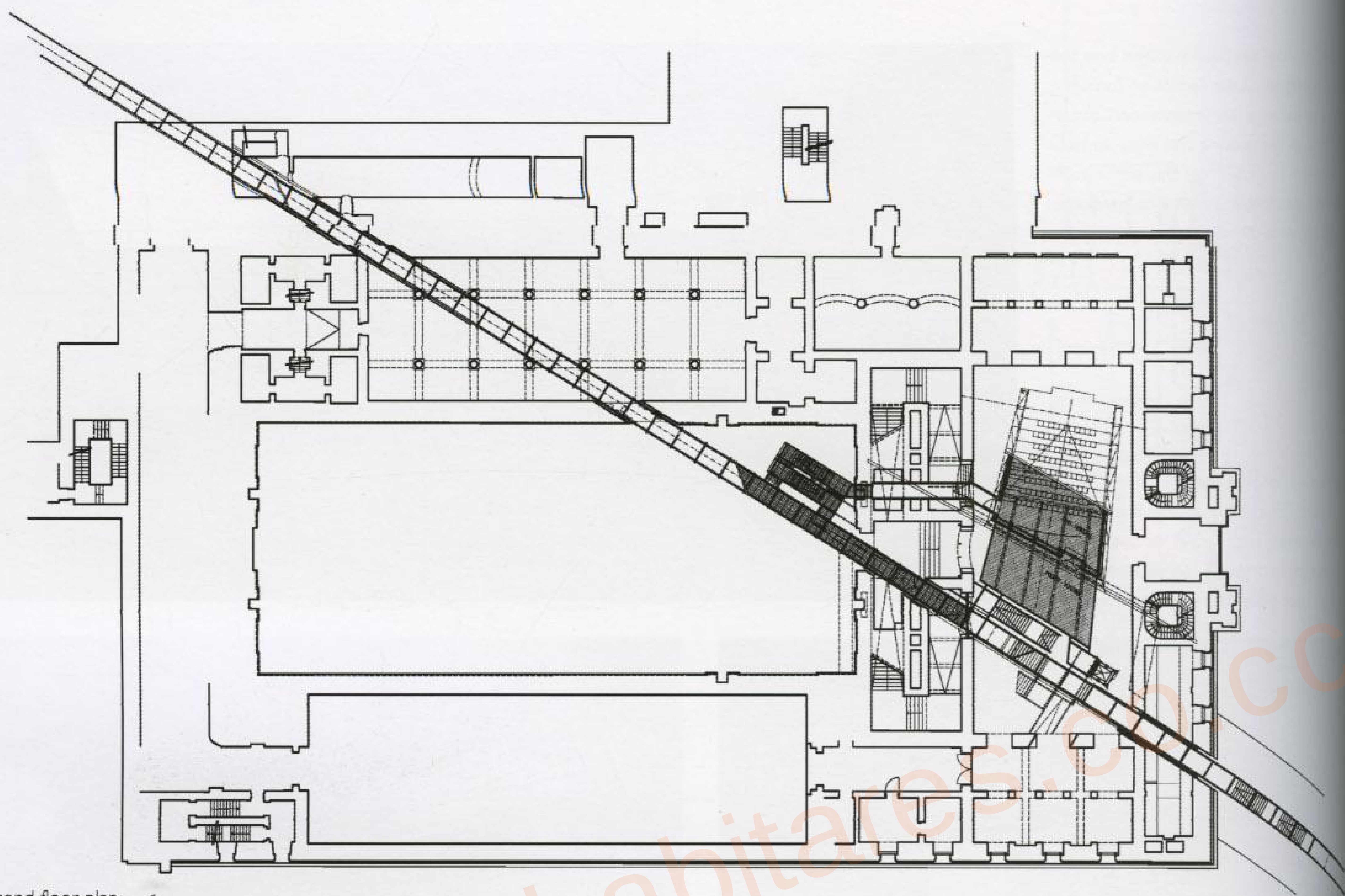


First floor plan

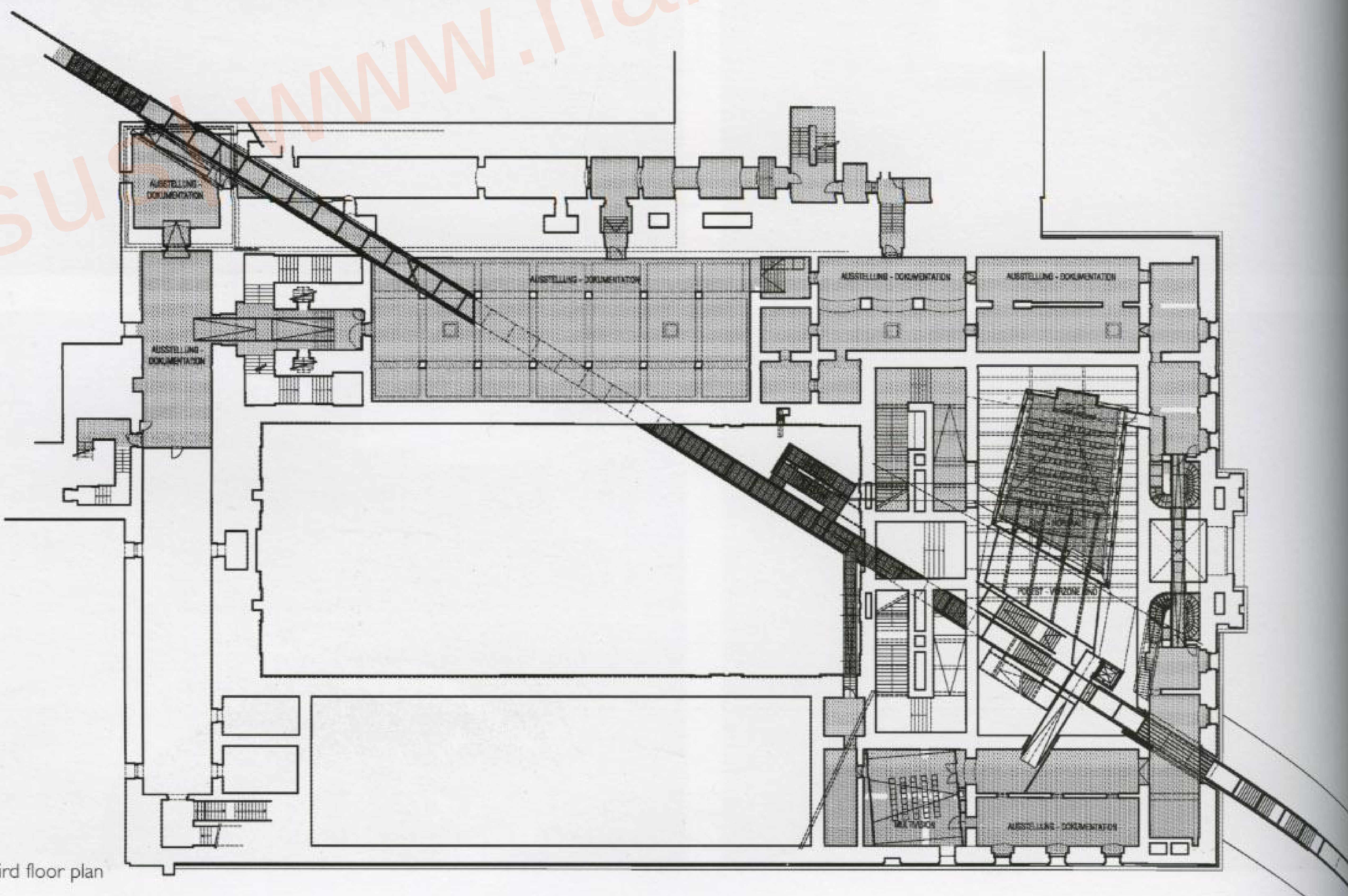
aping corridor has been wedged into the
ing, emerging on the facade to form the
ance to the new Documentation Center.
is through the building and ends up han-
over the courtyard on the other side.
original structure was meant to symbolize
power, while the renovation boldly refu-

madomed concrete and brick of the origi-
finished structure remains untouched;
the materials used in the renovation —
aluminum and glass— serve as a visual
et between old and new, past and present.

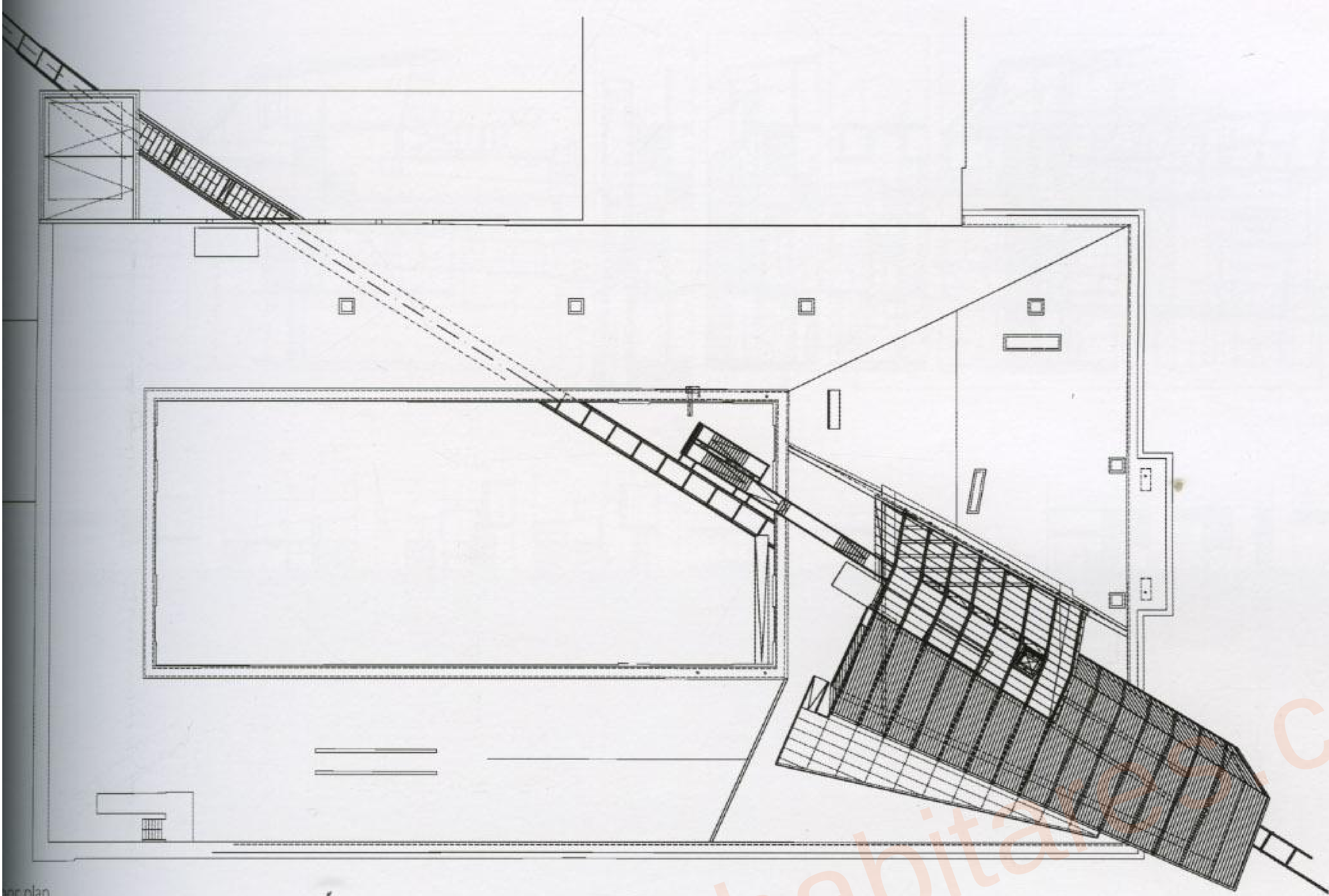




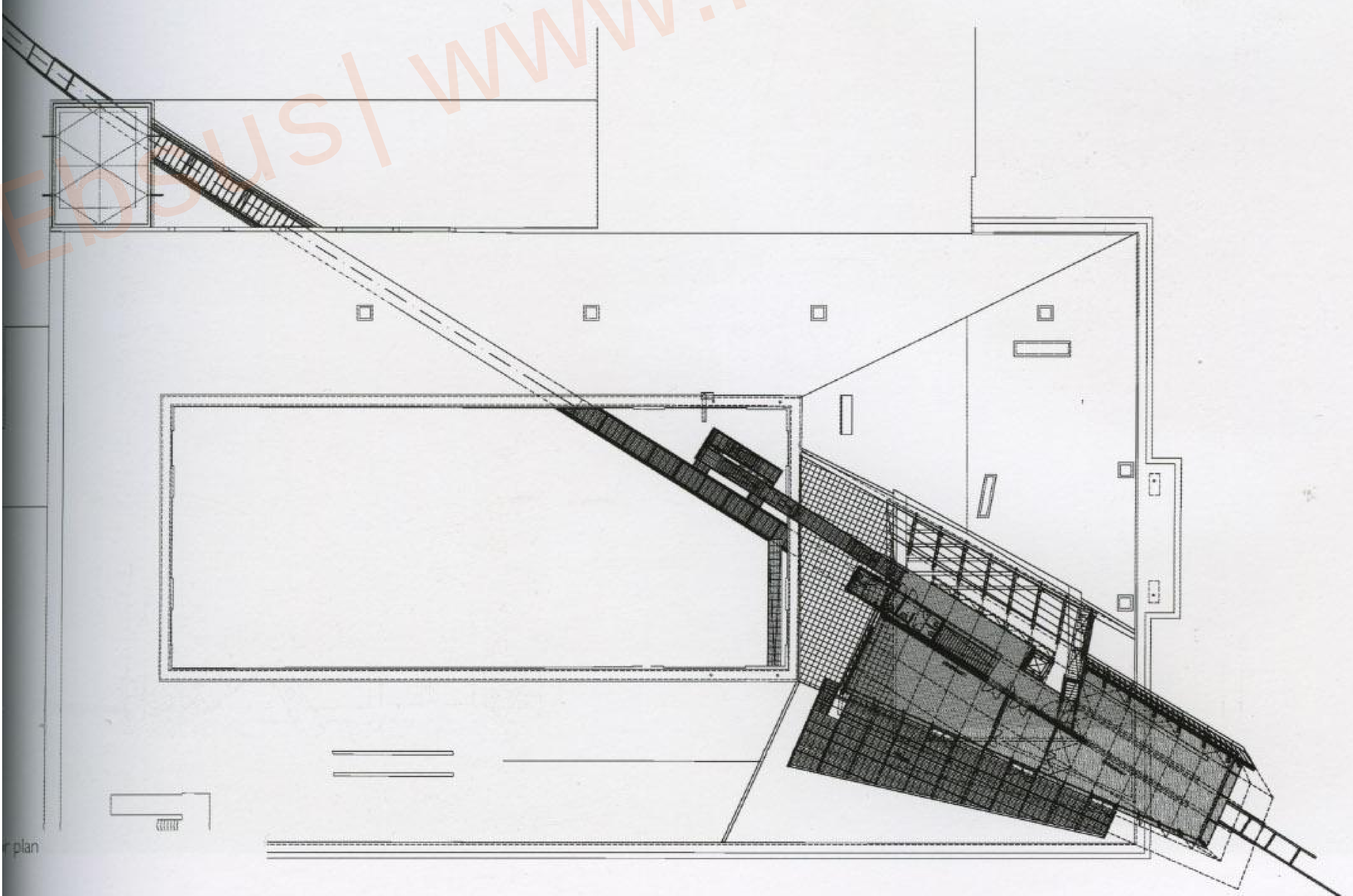
Second floor plan



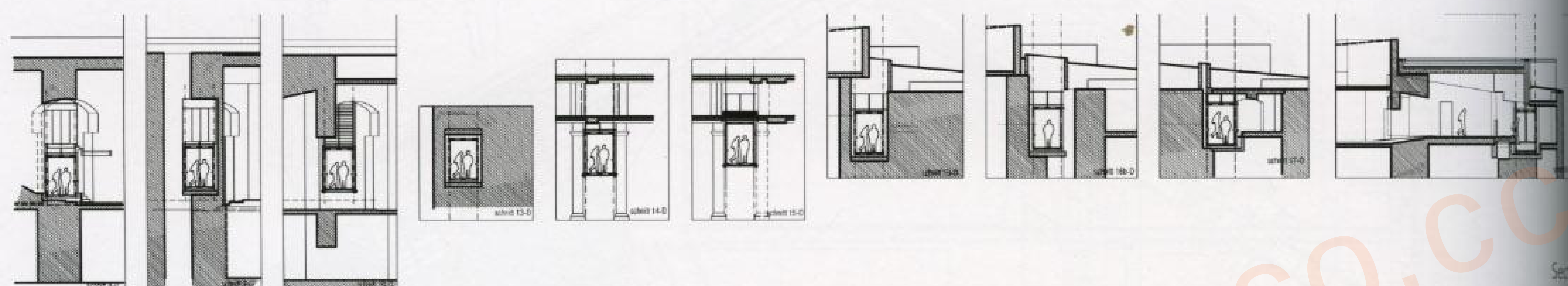
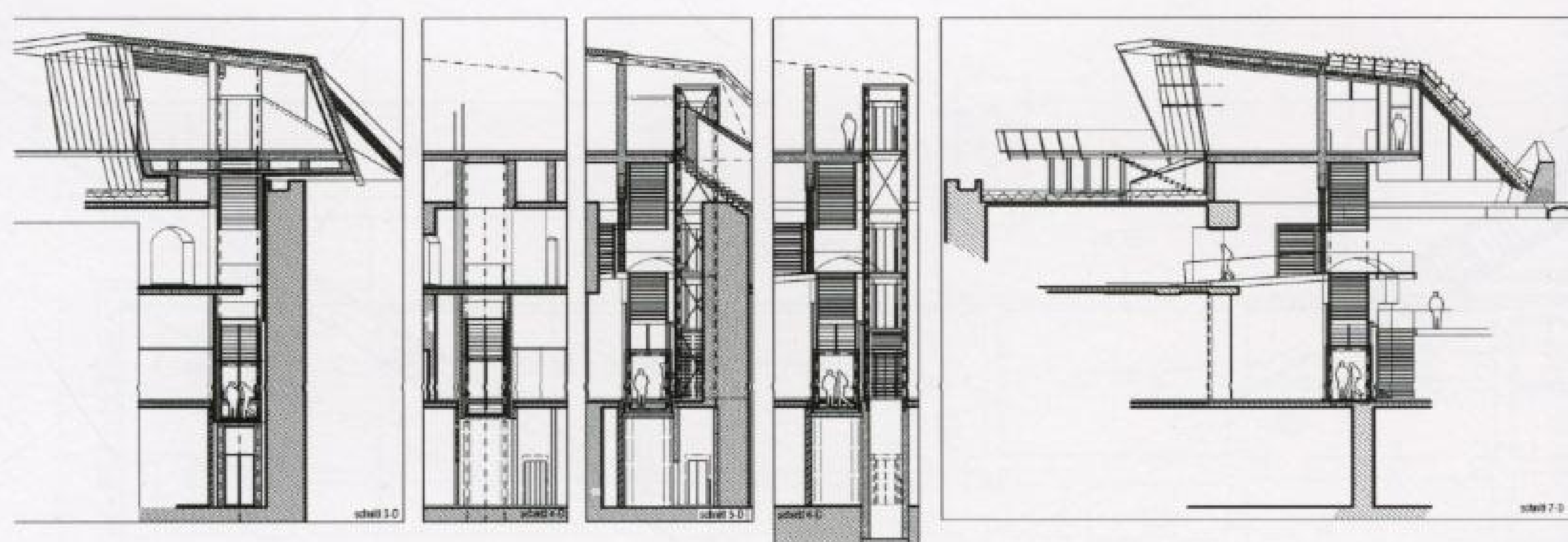
Third floor plan

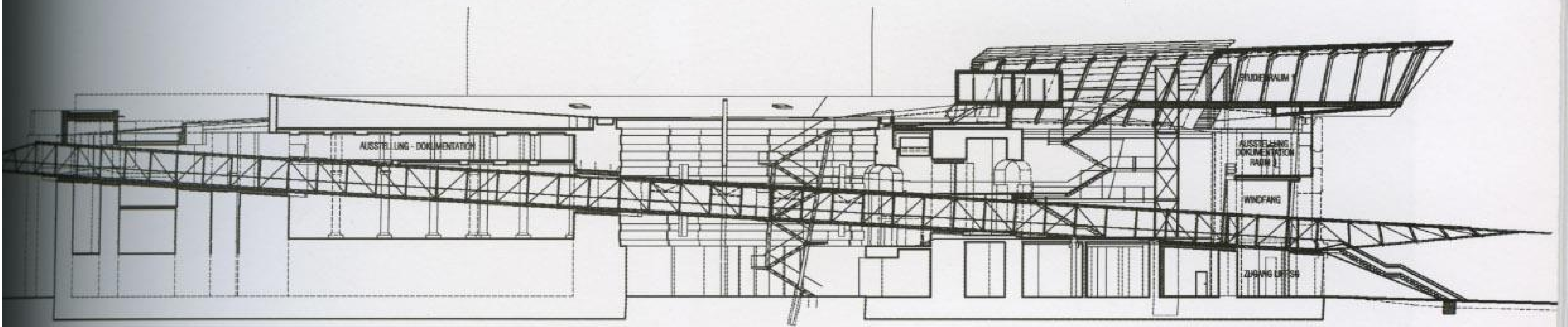


plan



plan





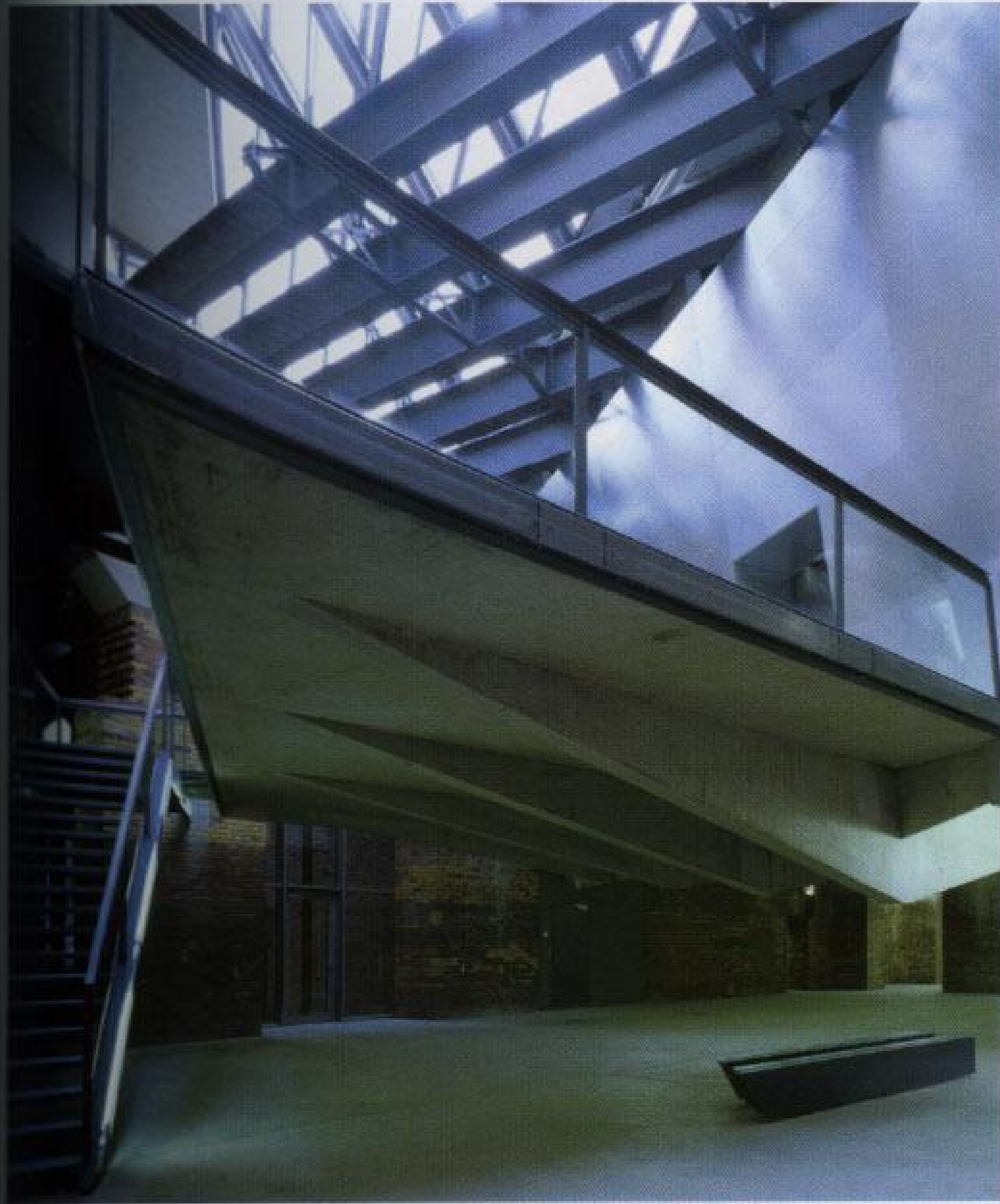
Longitudinal section



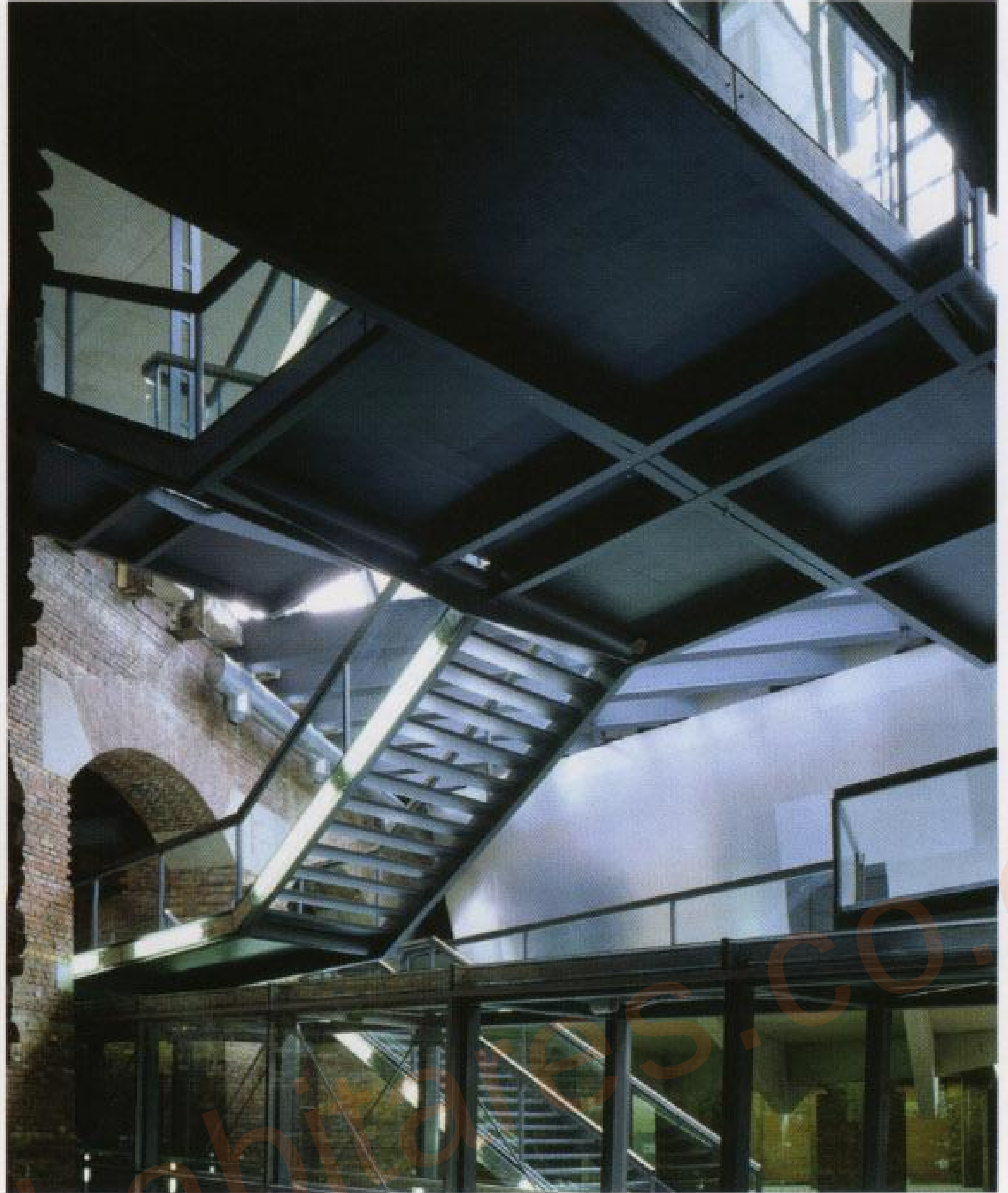








De una forma u otra, todos los espacios se han "deconstruido" para eliminar la sensación de monumentalidad deliberadamente impuesta por la construcción original. A pesar de ello, la renovación ha mantenido intacta la arquitectura original con fines históricos y educativos:



Klaus Sill & Jochen Keim Apartment/Office Building

Rathenow, Germany

This building was built over a century ago, although it was later modified by joining the front area to the courtyard. Now, the building has been integrated homogeneously in an environment that is distinguished by the walls of the block and the intelligent conception that makes it suitable for working and living.

The courtyard building had fallen into a state of ruin in the last few decades: some walls had collapsed and others were in danger of collapsing.

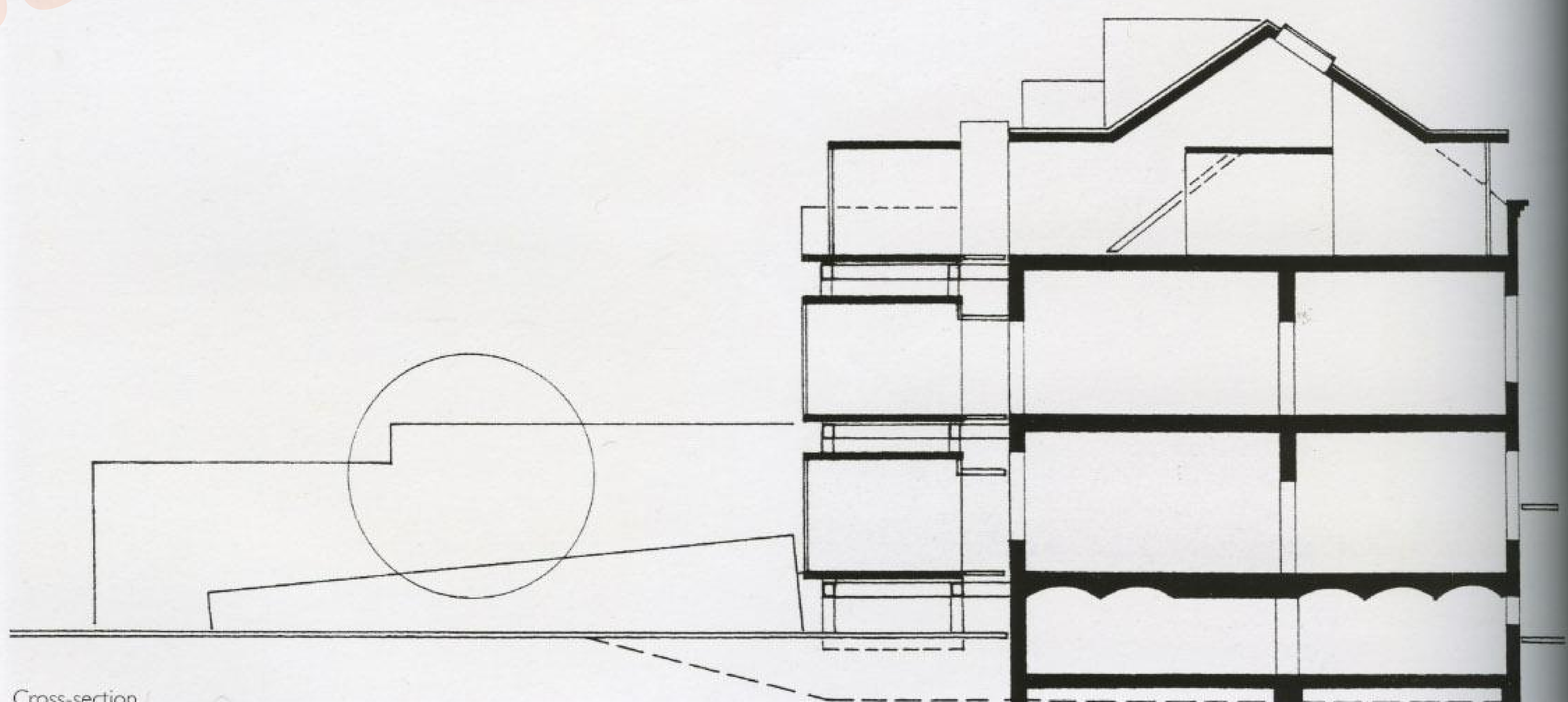
It was decided to only conserve an old dwelling and a warehouse, two elements located at the north-west end of the land that were considered to be worth maintaining.

As part of the project, a major installation was built inside the block to serve as a landscaped area and playground for the tenants of the front building. Also, thanks to this arrangement, it was possible to cover the objectives agreed in the urban plan of the city of Rathenow concerning the separation between the blocks and the foundations.

The conjunction between offices and dwellings was achieved by means of a distribution in which the upper floors were reserved for the dwellings. Thus, the ground floor and first floor contain the cubes (12 modules) that house the offices of a firm of engineers with twenty employees. The second floor is composed of three maisonettes of about 60 and 90 m².

For the firm of engineers two united surfaces were used because the building protrudes about 4.5 m into the courtyard. This extension is formed by two conferences rooms, an audio-visual room, an archive, a kitchen and a toilet.

Photographs: Christof Gebler & Klaus Sill



Cross-section



Toni Cordero Factory in Via Teatro Vecchio

Mantua, Italy

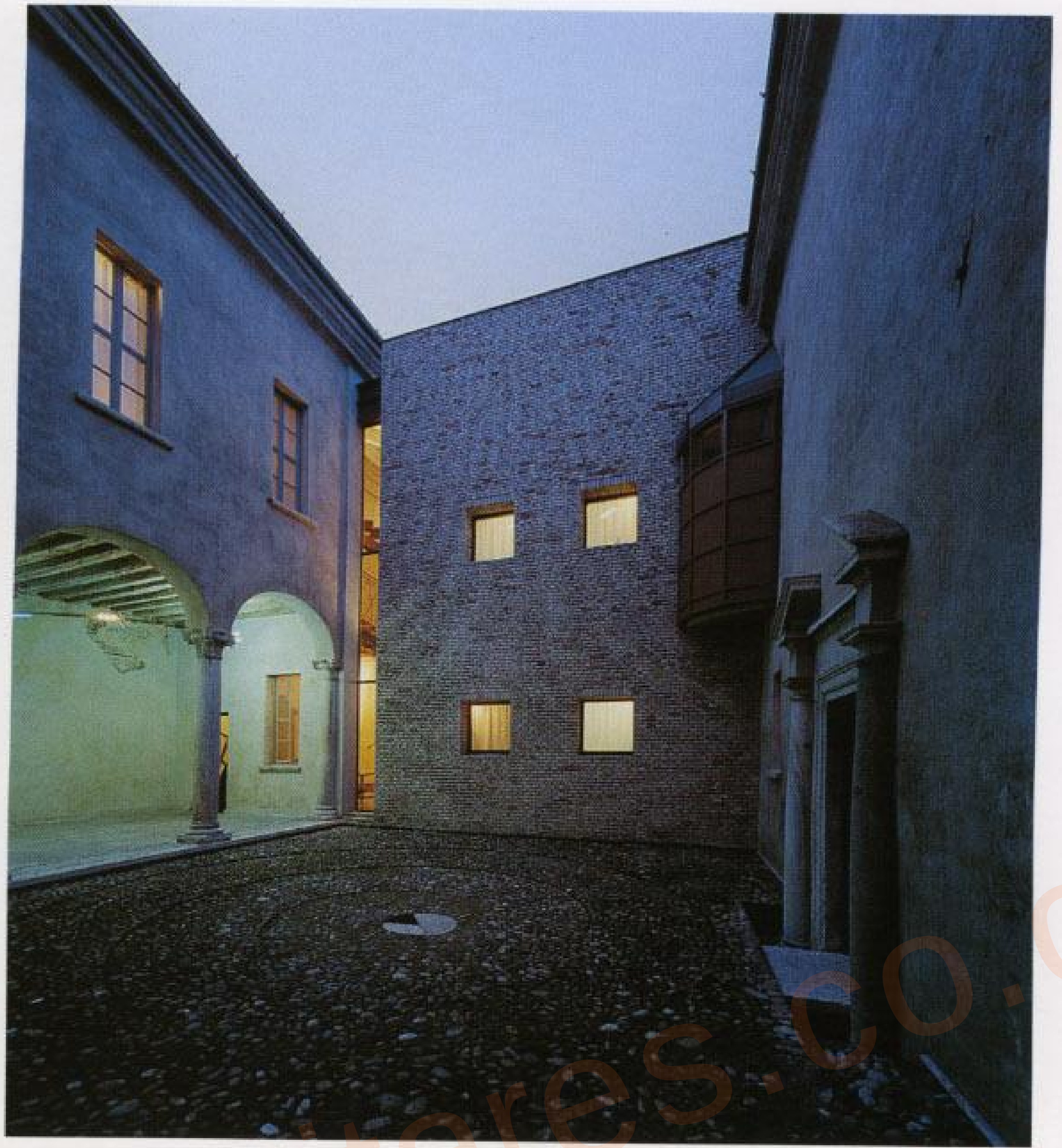
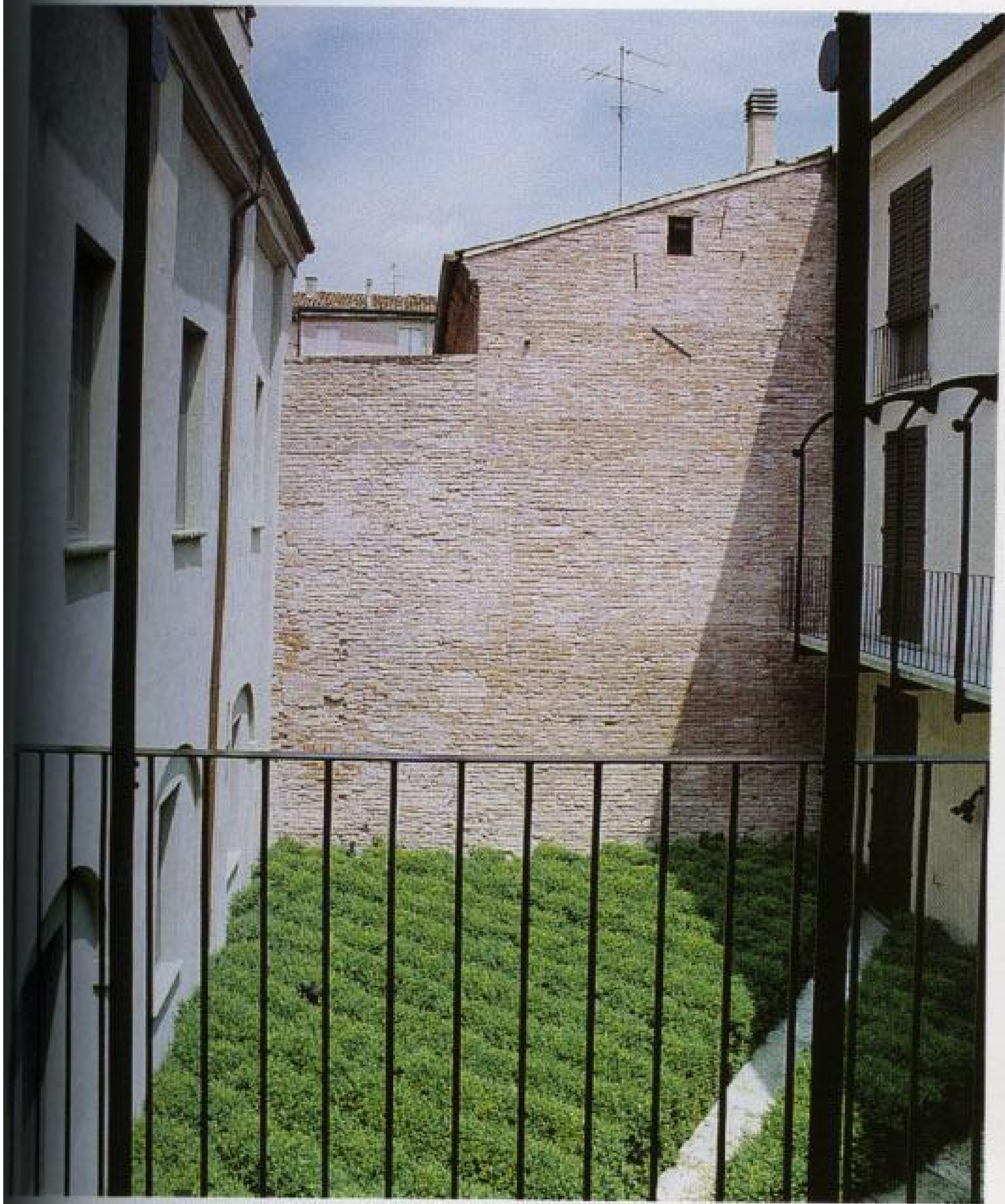
The complex in which this project is developed, in Via del Teatro Vecchio, Mantua, is one of the oldest constructions in the Italian city and has a privileged location next to the Teatro della Comedia. The old plans show that this was an area of great importance in the middle ages due to its proximity to the seats of political and religious power. The area also enjoyed great prestige in the early years of the 17th century at the time of the court of the Gonzagas.

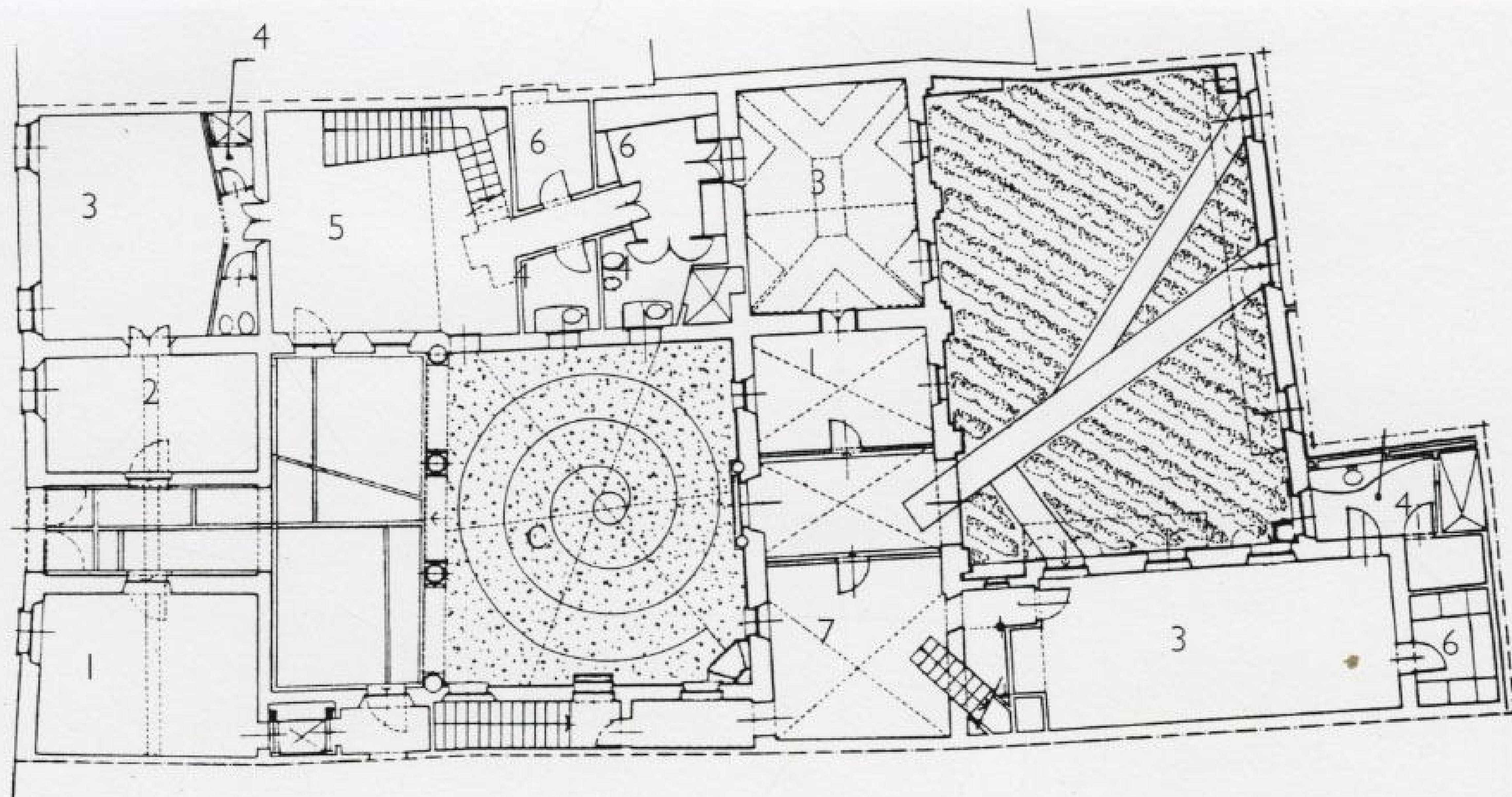
The architect Toni Cordero, in collaboration with the architects Corrado Anselmi and Antonia Pintus, undertook the task of transforming these delicate remains into a new dwelling.

Due to the many transformations and additions that these constructions have under-gone over the centuries, the physical and functional quality of the complex had deteriorated. With the exception of the two modern bodies of the complex – which have no artistic value and were therefore used for the service areas of the dwelling – the intervention concentrates on the remaining old elements, and is governed by a total respect for the original layout. In order to avoid altering the walls and the originality of the old ground plan, it was decided to give each room an outer wall of colored cement, tracing a new layout without damaging the old division. This system would also facilitate a future restructuring of the space without the need for complicated work. In the case of the floors it was not possible to respect some parts because all the original materials had disappeared. They were therefore totally redone using two types of paving in the whole of the house: colored cement with iron strip joints, in some cases with inserted pebbles that illustrate motifs of the history of the Gonzagas, and floorboards with a certain industrial flavour.

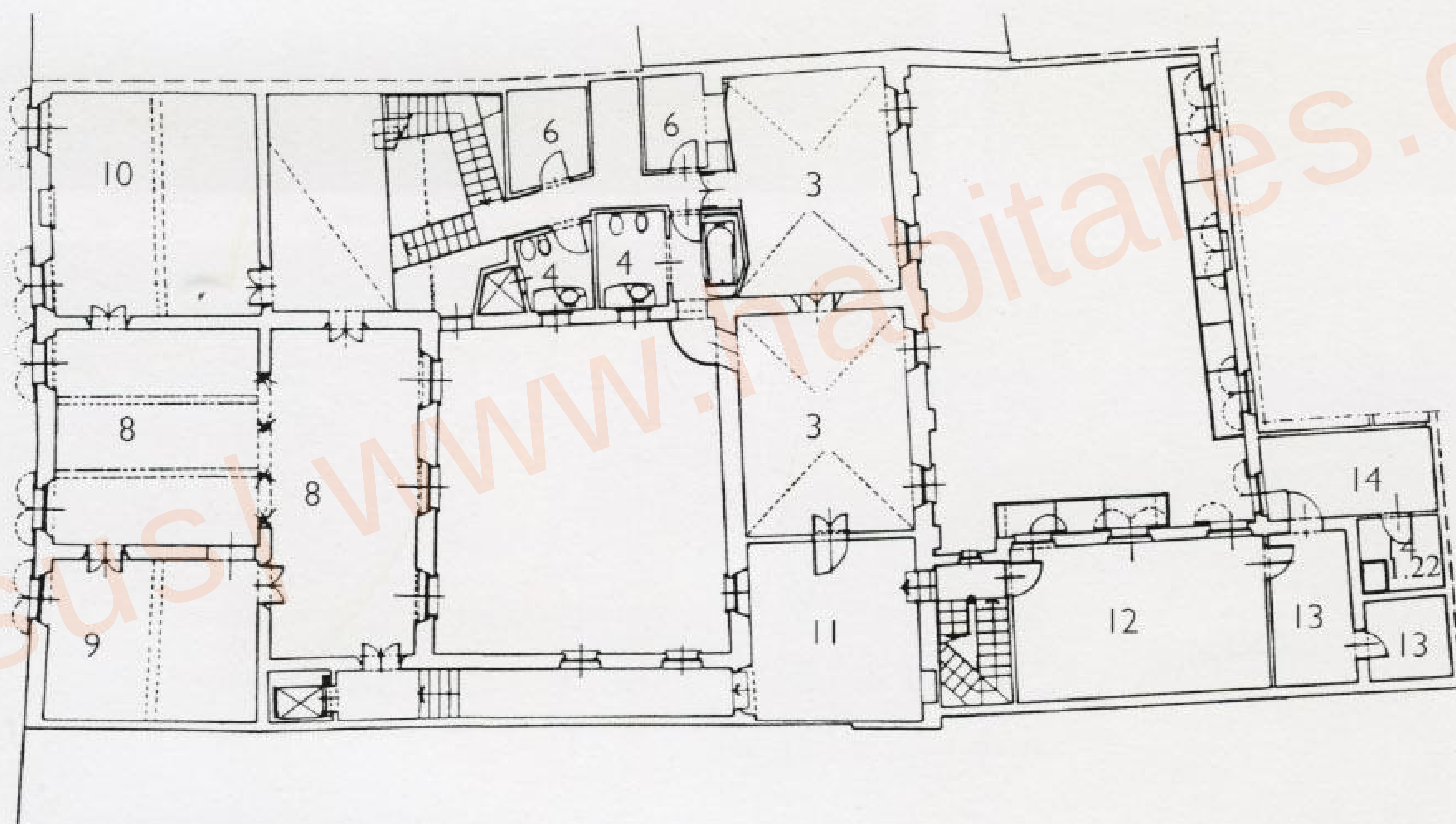
Photographs: Santi Caleca







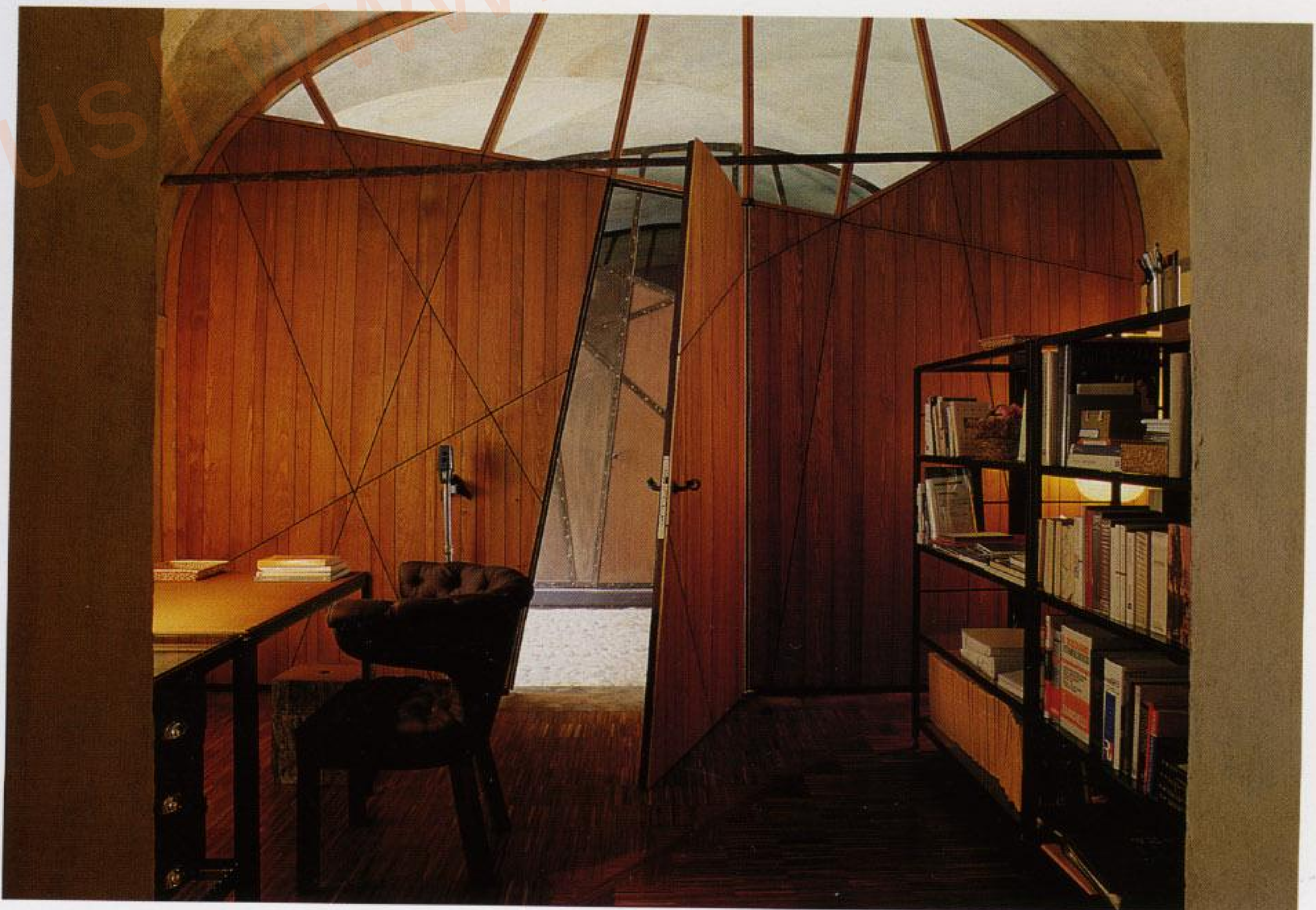
Ground floor plan



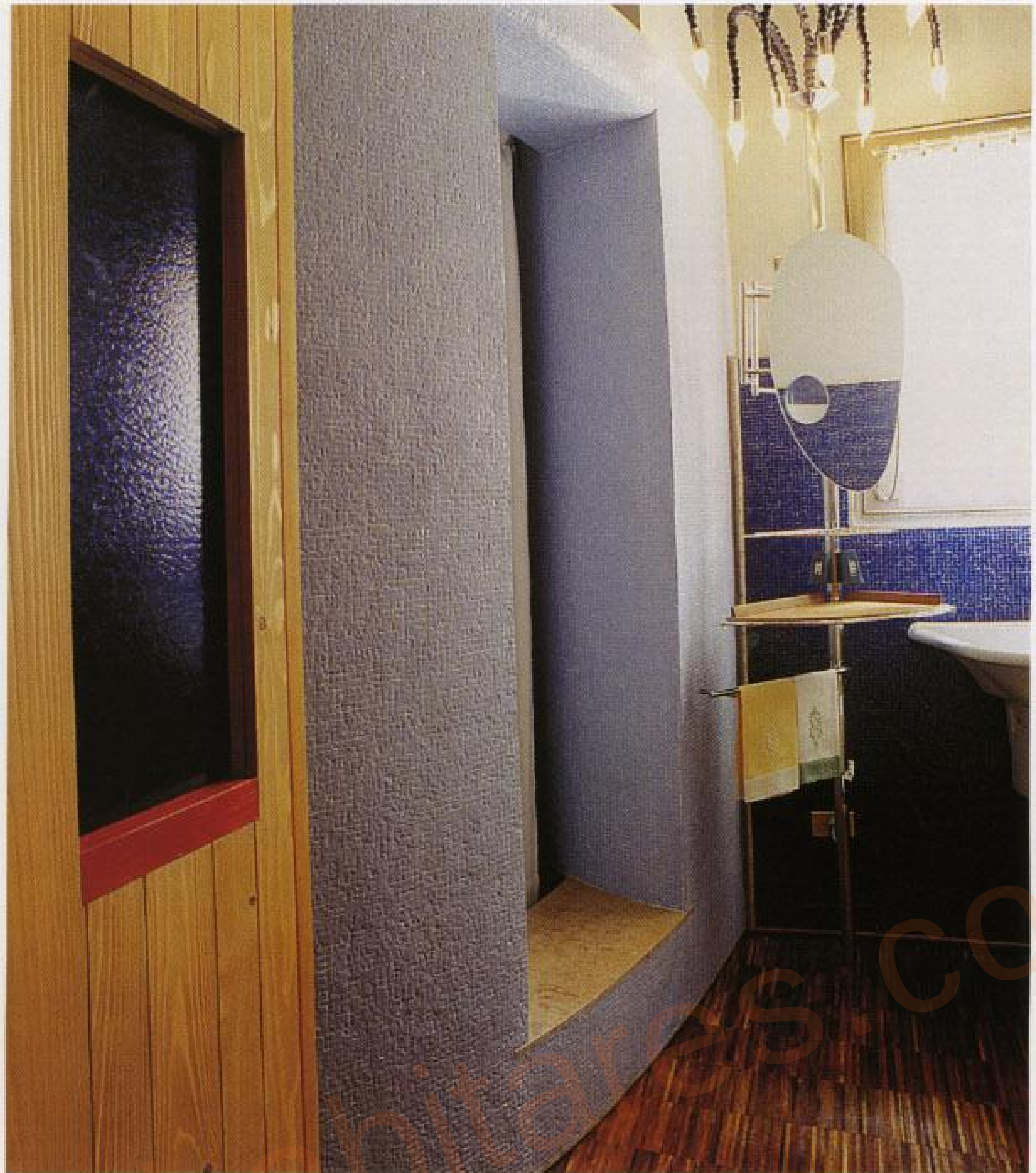
First floor plan

1. Study
2. Restroom
3. Bedroom
4. Bathroom
5. Main entrance
6. Storage room
7. Service entrance
8. Living-room
9. Dining-room
10. Library
11. Office
12. Kitchen
13. Storeroom
14. Laundry

As part of the rebuilding process, the pavement has been restored by means of an application of colored cement and interspersed iron strips that serve a dual purpose: they act at the same time as an expansion joint and as design elements which evoke the world of the Gonzagas in the city of Mantua.



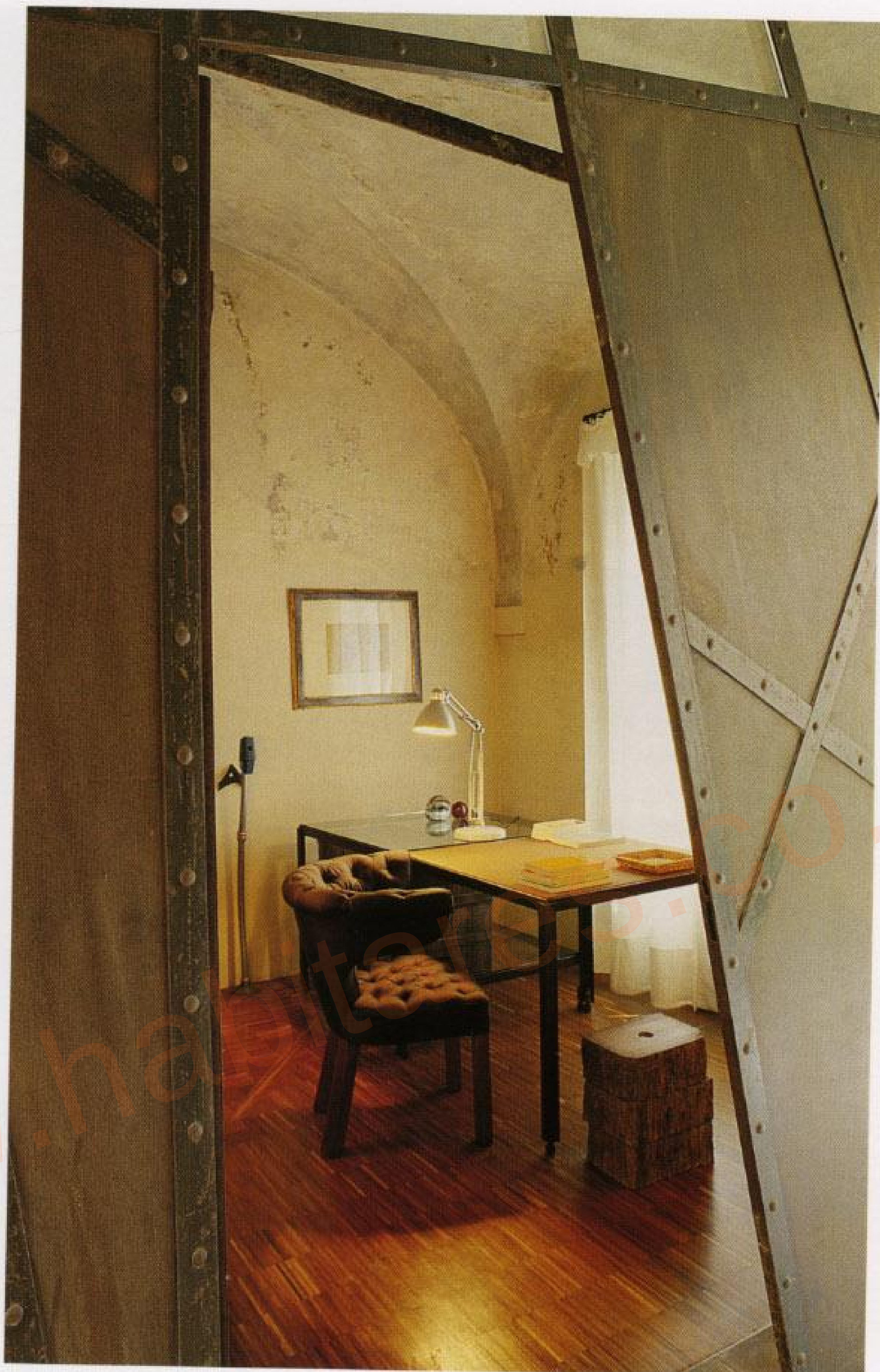
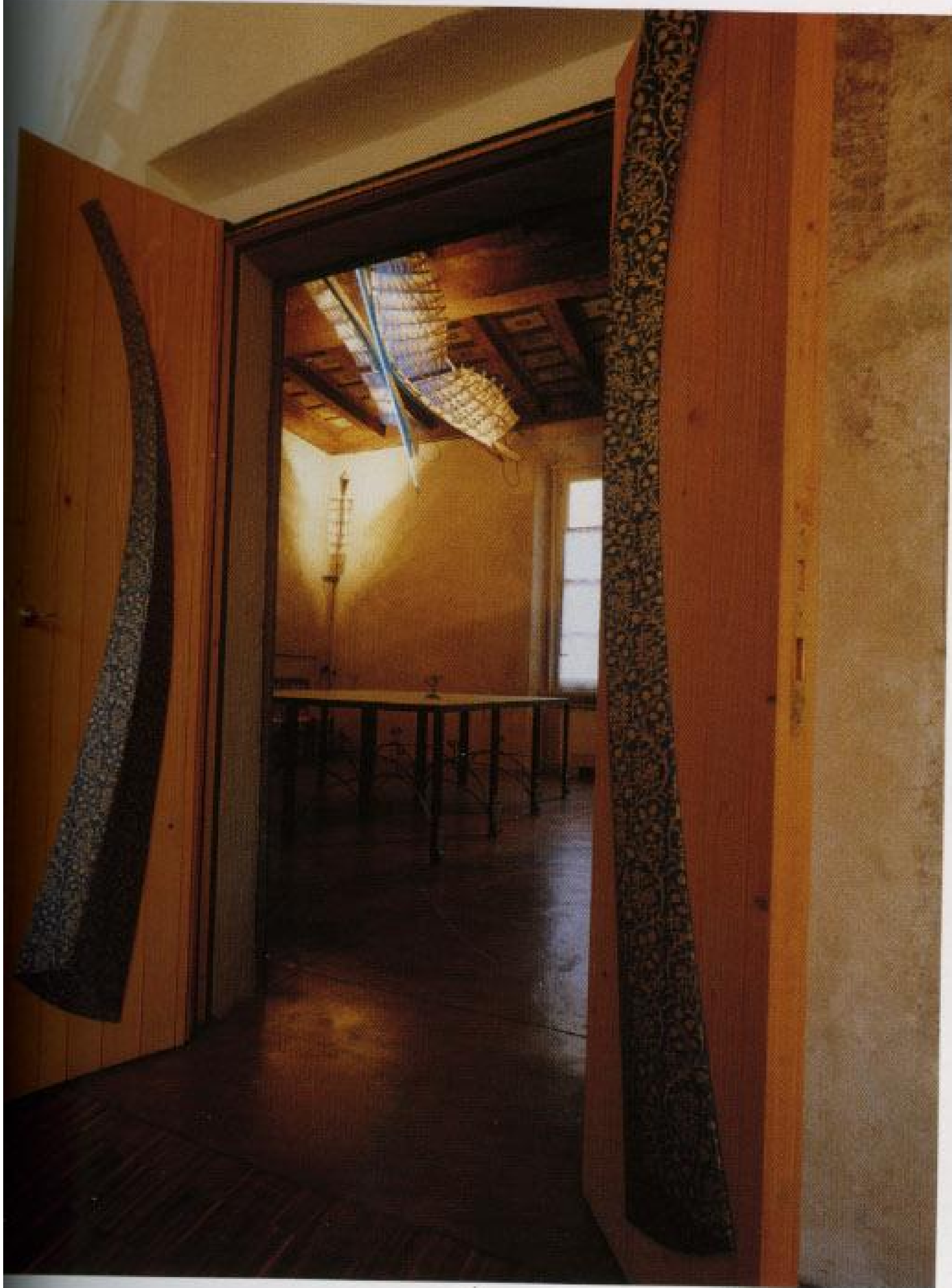




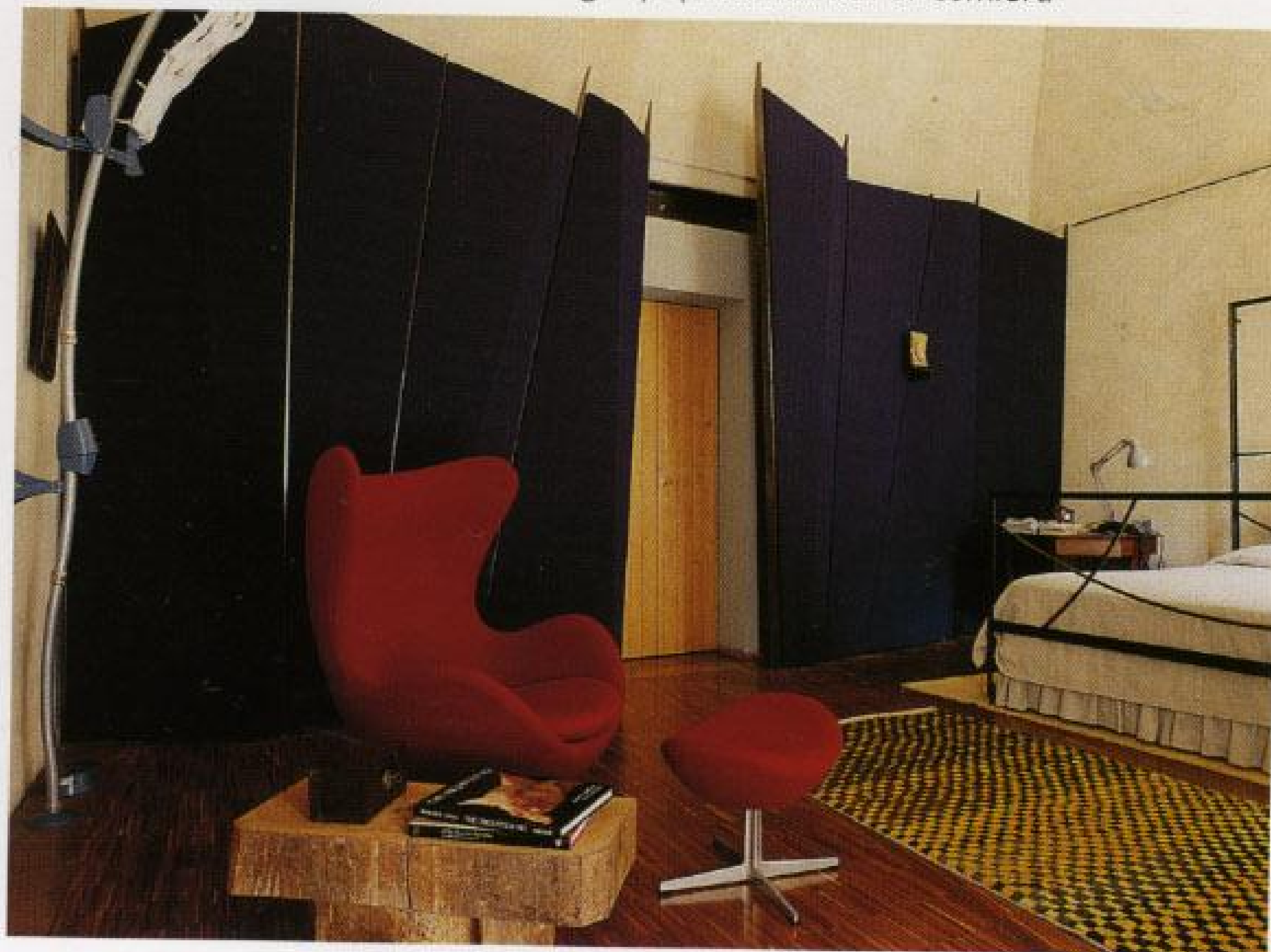


The interior distribution is subtly displayed as a sequence of spaces arranged in order of importance. This system achieves various levels of privacy, ranging from domestic intimacy to the vitality and communication of the more public spaces.





Thanks to an intelligent distribution of light and a delicate cladding of industrial wood treated with lacquered parquet on the floors, the rooms of the upper floor acquire a certain air of theatricality without losing any spatial warmth or comfort.



Guillermo Vázquez Consuegra Andalusian Institute of Historical Heritage

Seville, Spain

La Cartuja de Santa María de las Cuevas can be regarded as a miniature city standing opposite Seville and also fenced in by it, on the banks of the River Guadalquivir. Like any urban entity, it has undergone a continuous process of modification over its five centuries of existence. A dense network of kilns, chimneys, bell towers and spires rise over the island as a witness to its checkered history. Originally, in the 15th century, it was a Carthusian monastery; only becoming a famous pottery in the first half of the 19th century under the management of the English entrepreneur Pickman. The complex became increasingly chaotic and labyrinthine, the more recent industrial structures blending in with and superimposed onto the earlier religious buildings to create a unique pattern of relationships between the two.

This was the situation when part of the complex was given a thorough restoration for the Universal Exposition of 1992, which was held on the island. Three years later, another section was inaugurated to house the offices and workshops of the Heritage Institute of the Department of Culture of the Andalusia government.

The project for this last stage, by the architect Guillermo Vázquez Consuegra, focuses on the so-called Manufacturing Area, characterized by industrial installations and featuring few religious elements. The scheme forms the basis of considering the sector as a conglomeration of parts. It emphasizes its episodic, discontinuous nature and attempts to construct its edges appropriately, adding new building and completing the fragments, while at the same time respecting the unique urban quality of the original building with its cloisters, alleys and catwalks.

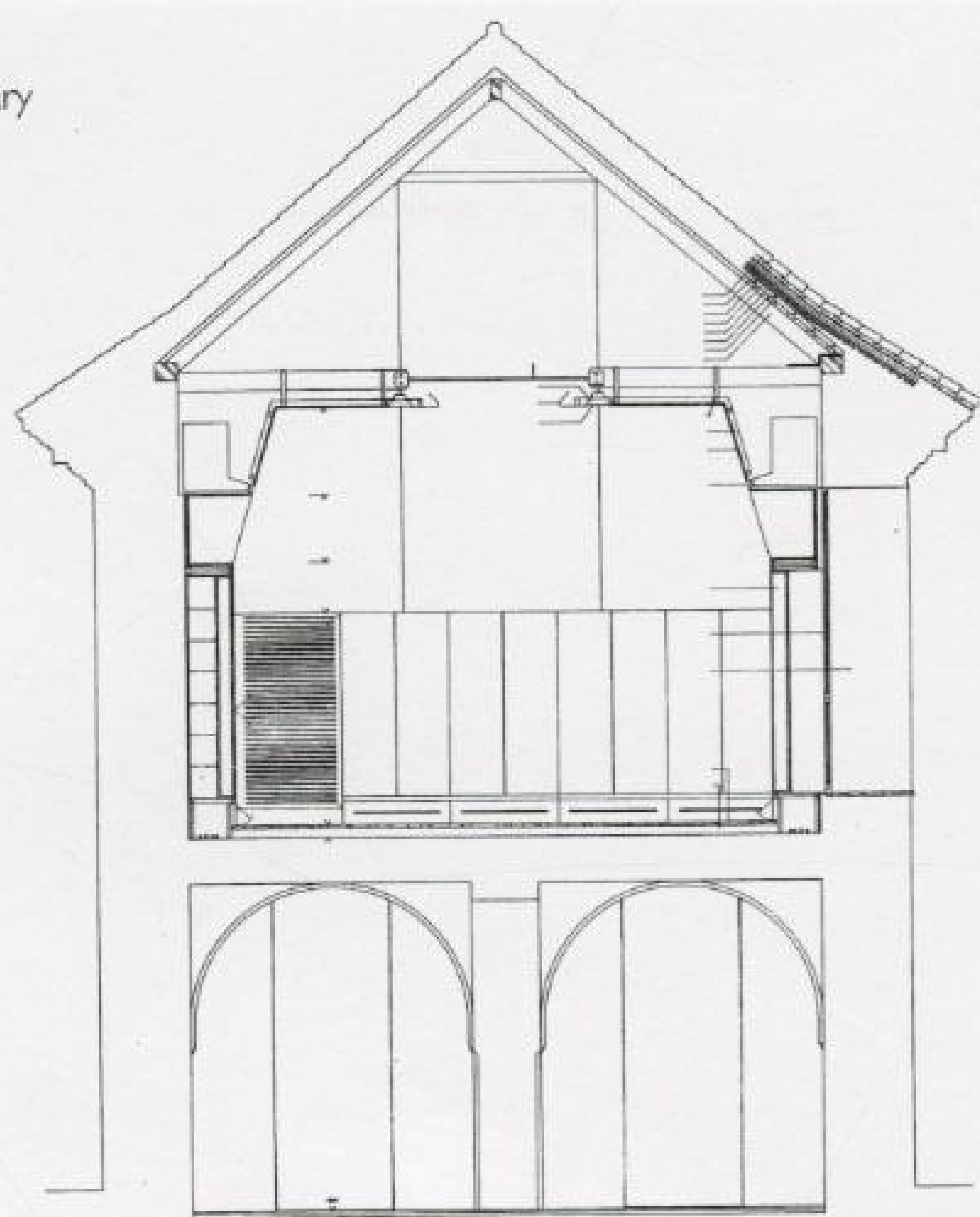
The first stage of the construction work was carried out without a program of usage; so it was the remains of the old buildings which would suggest the eventual direction to be taken. In this way, a new architecture was proposed that sought its origins in the experience of that which already existed. However, the architect stressed the importance of not overestimating the remains or the mere fact of their antiquity but of their architectural, constructional and historical value. Some elements were therefore demolished, only those considered to be of quality being preserved. The intention was to create an architecture free of formal and stylistic mimicry, capable of inserting itself naturally into the long process of growth and transformation of this group of monumental buildings.

Photographs: Duccio Malagamba

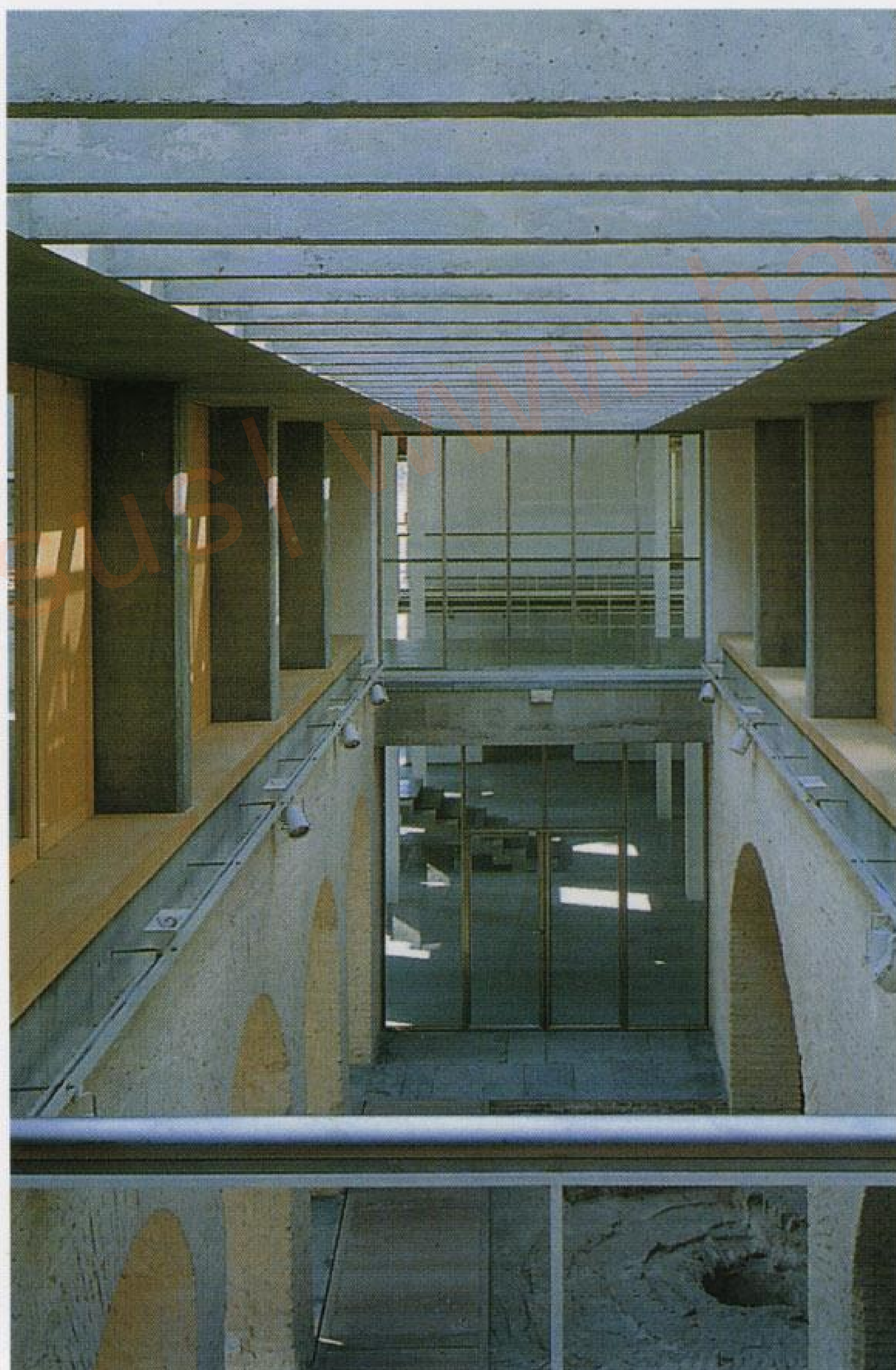
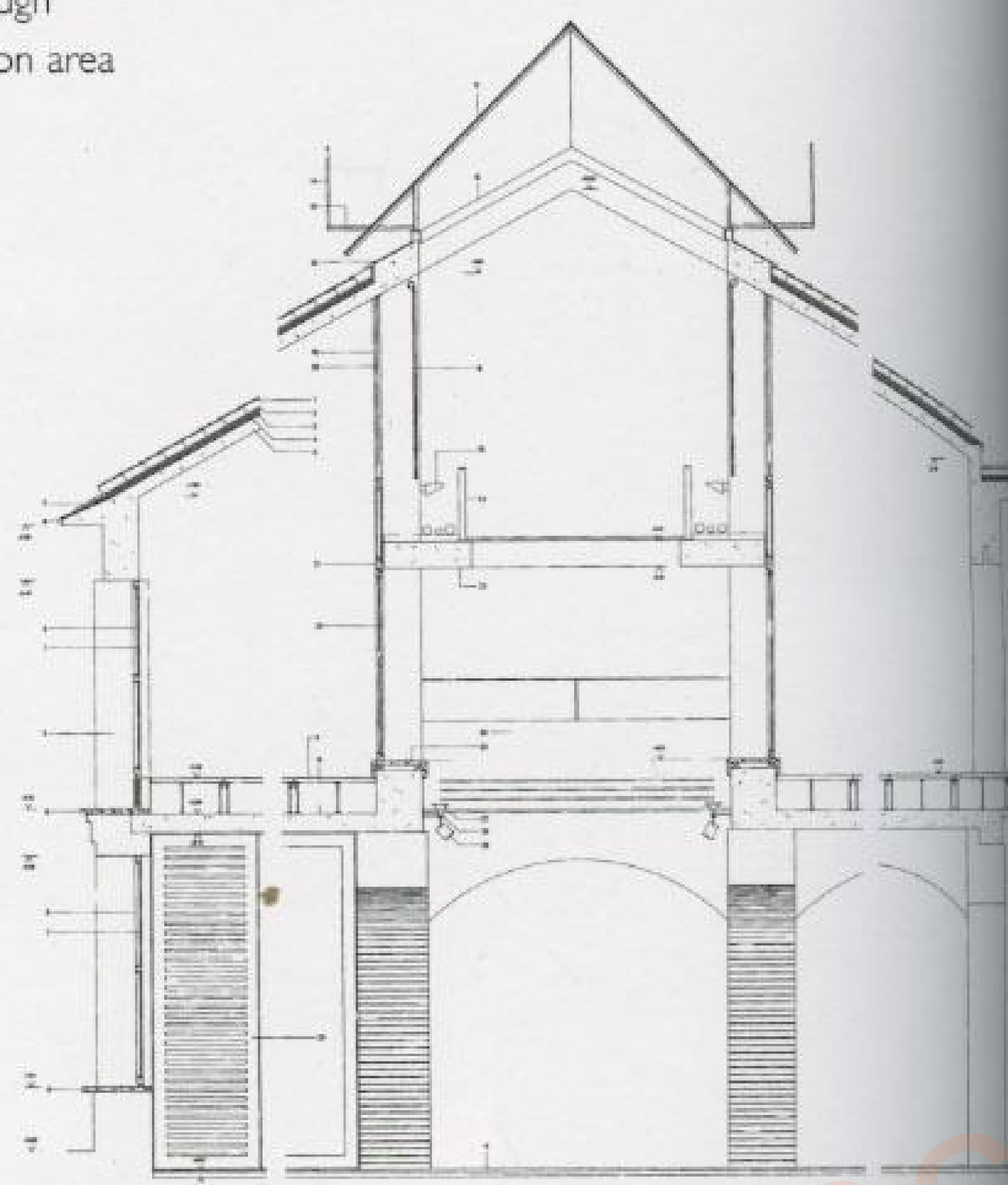




Section
through the library



Section through
administration area



tions





The interior of the complex is reached through a large archway. Only high-quality existing architectural features were preserved, and those lacking any value were removed.



Francesco Delogu & Gaetano Lixie Catrani Catrani

Umbria, Italy

Restoration of the *Castello di Petriolo* in a valley not far from *Città di Castello*, in the Italian district of Umbria, has resulted in refurbished interiors, which are fully adapted to modern living requirements and display total respect for the historical fabric of the building itself.

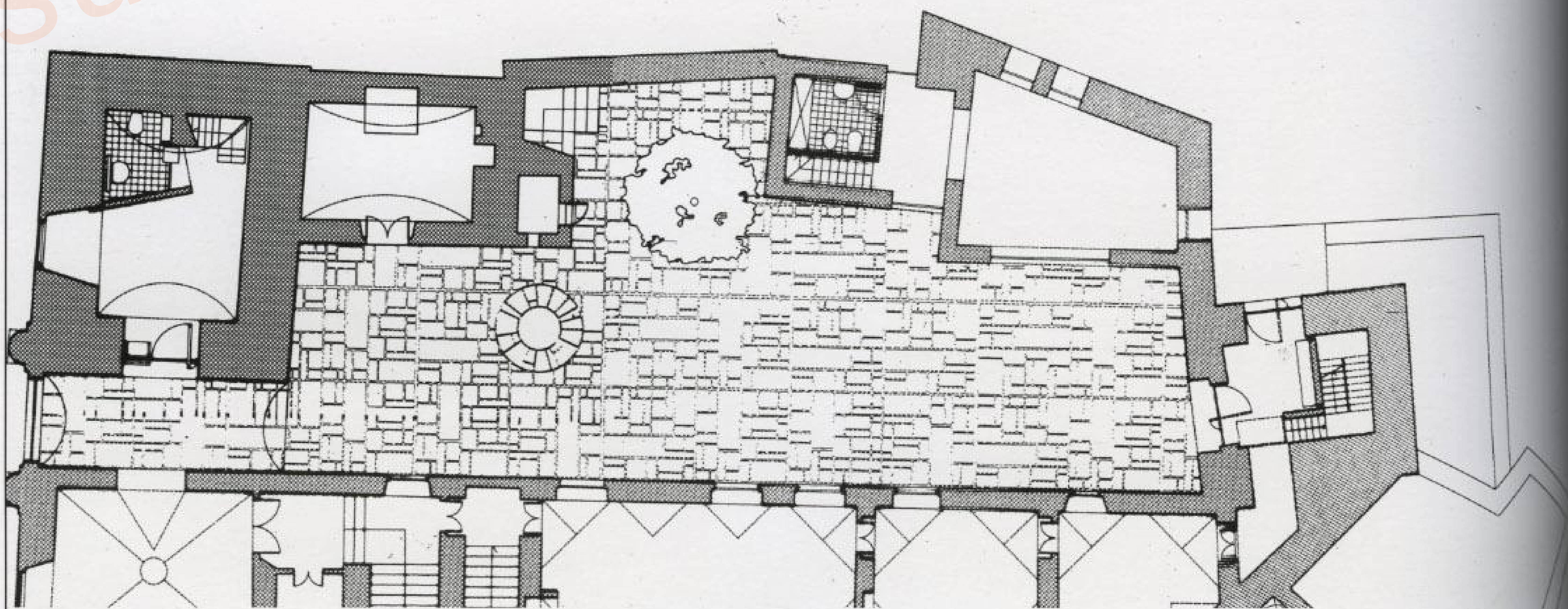
Built in medieval times as part of the nearby town's defensive network, the castle complex has numerous architectural stratifications testifying to the variety of uses it has been put to over the centuries, from noble residence to farm house.

In 1736, Marco Antonio Catrani, counselor of the Roman Curia, redesigned the main façade, making two large bulwarks to access the courtyard, and some interior modifications.

The recent project by Delogu and Lixi focuses the conversion of the complex into a set of private dwellings. So they made a general conservative restoration plan and organized its division into four separate apartments.

The so-called chapel apartment featured here occupies only part of the wing to the left of the main portal. Its three-level design incorporates the previous layout without overwhelming it, creating beautifully contrived contrasts between austerity and complexity.

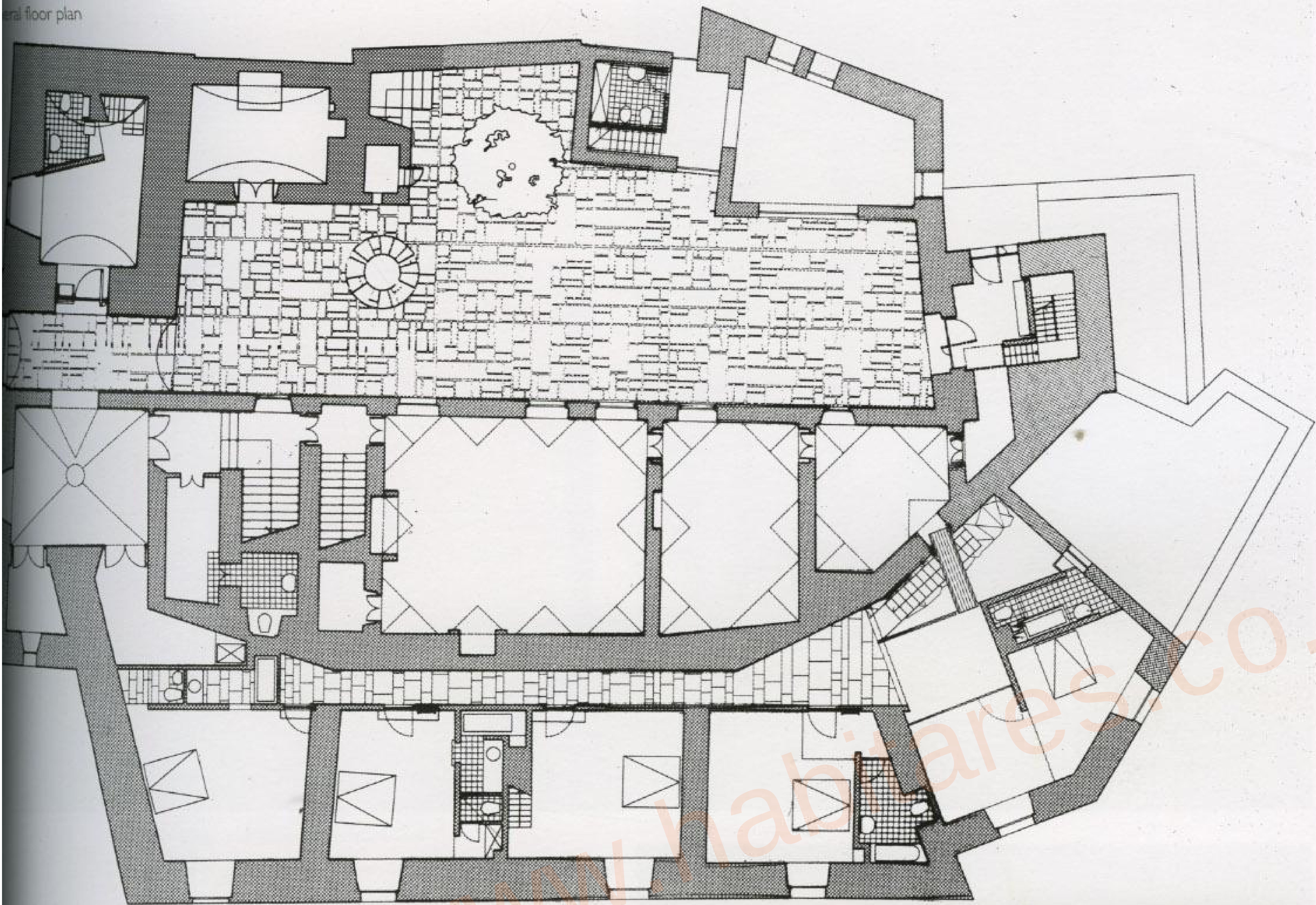
Photographs: Roberto Bossaglia





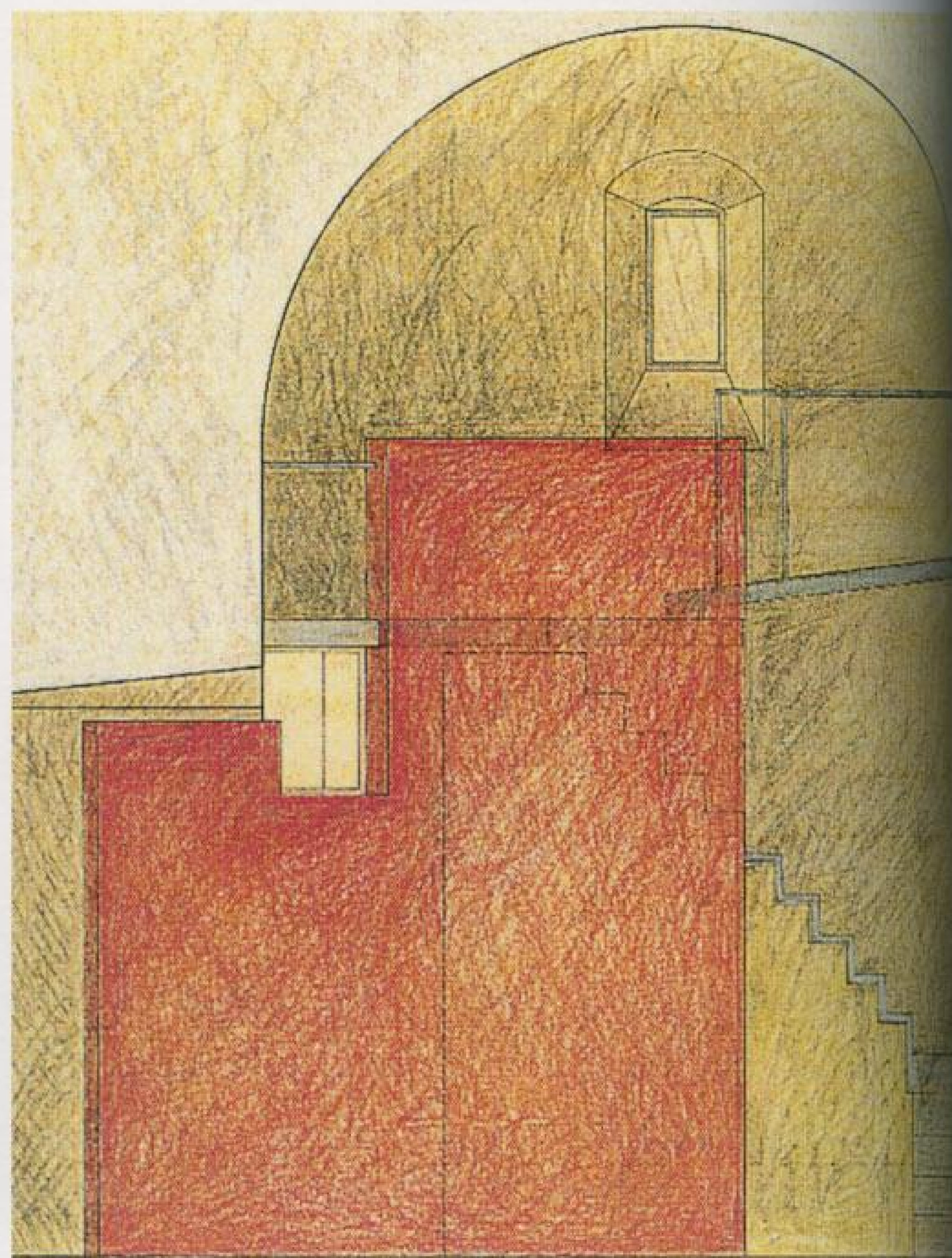
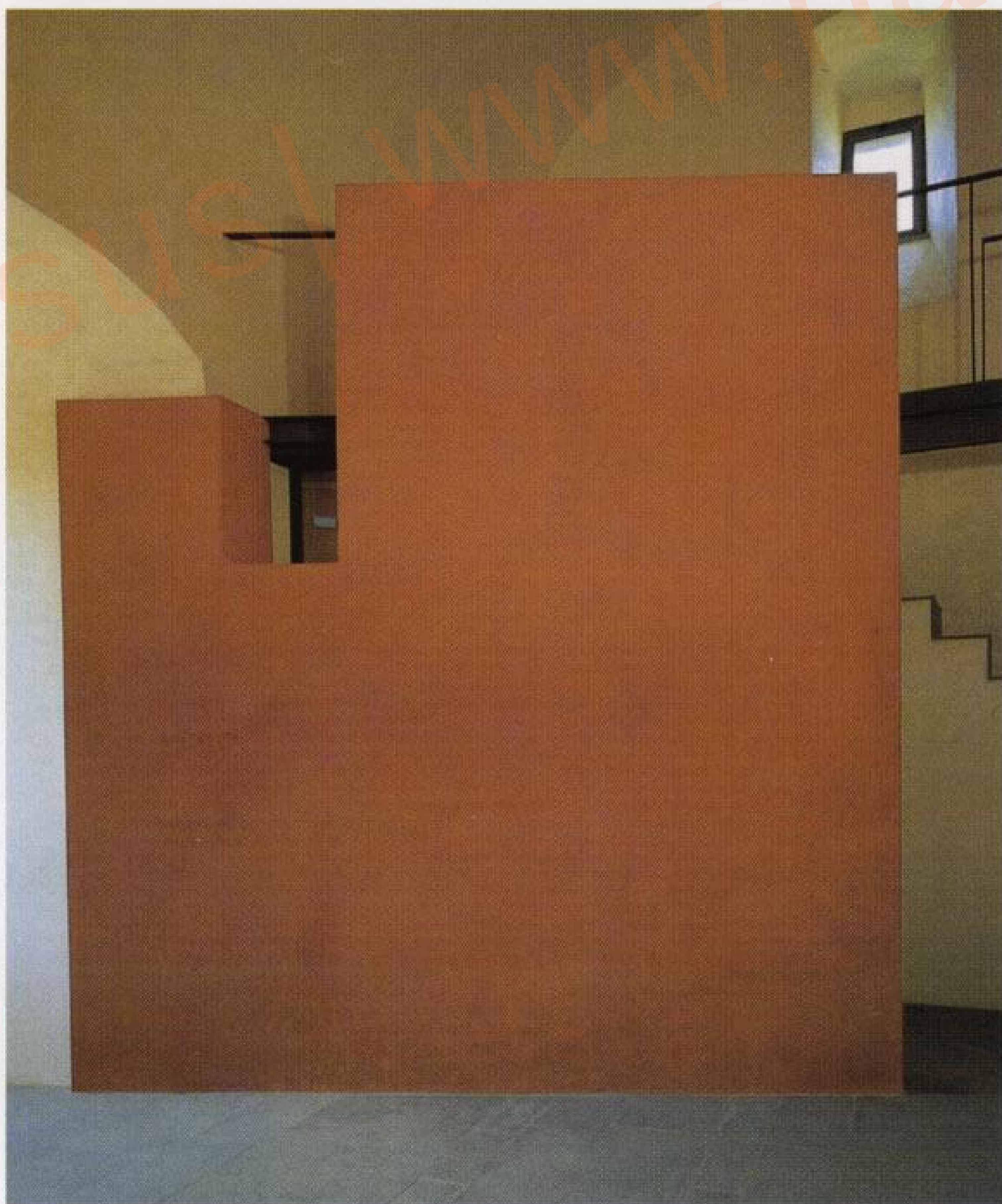


General floor plan

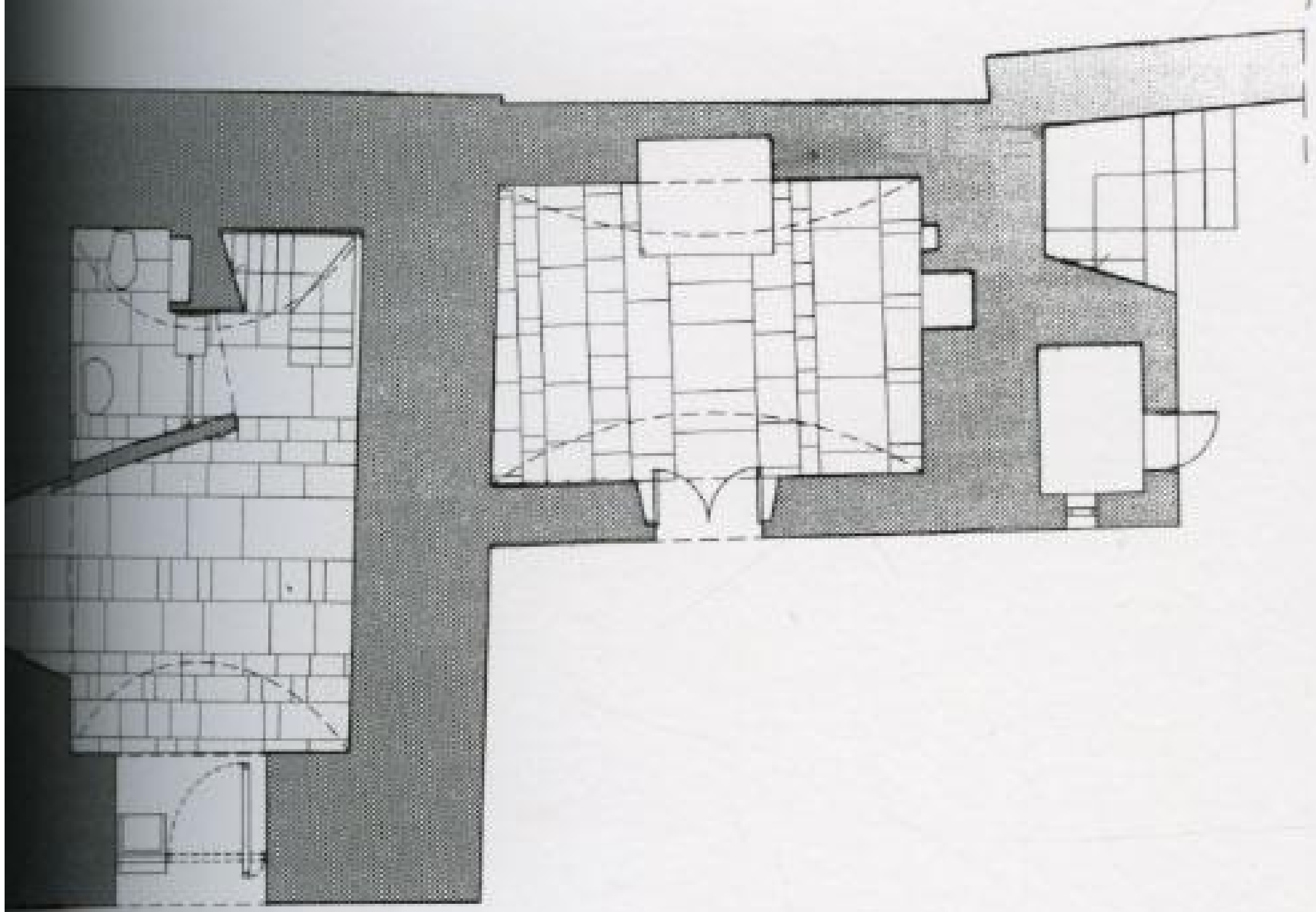


Entrance courtyard of the castle, restoration of which was limited to existing elements. The courtyard is flanked by the "chapel" so called because the interior incorporates the former chapel of the castle.

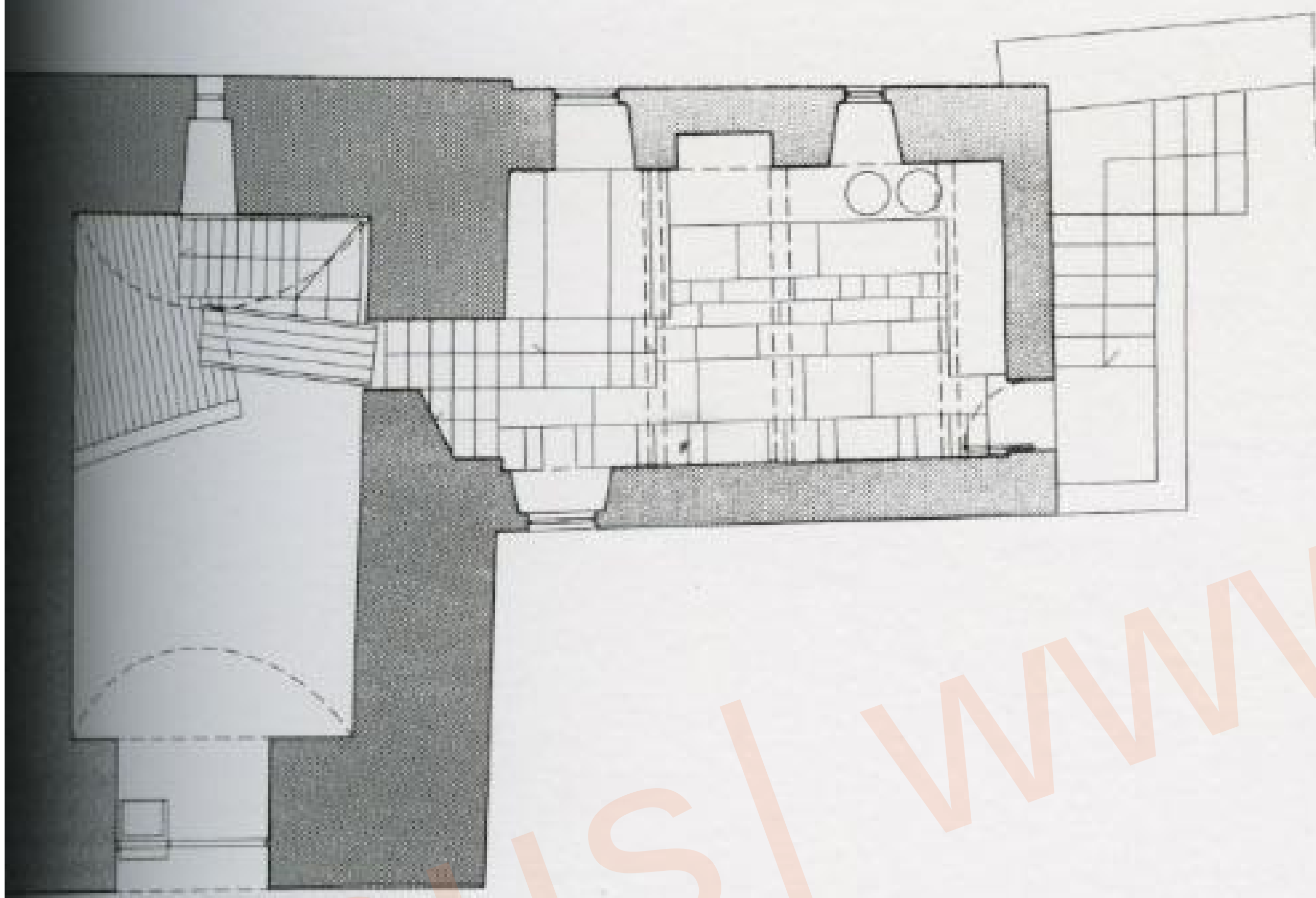




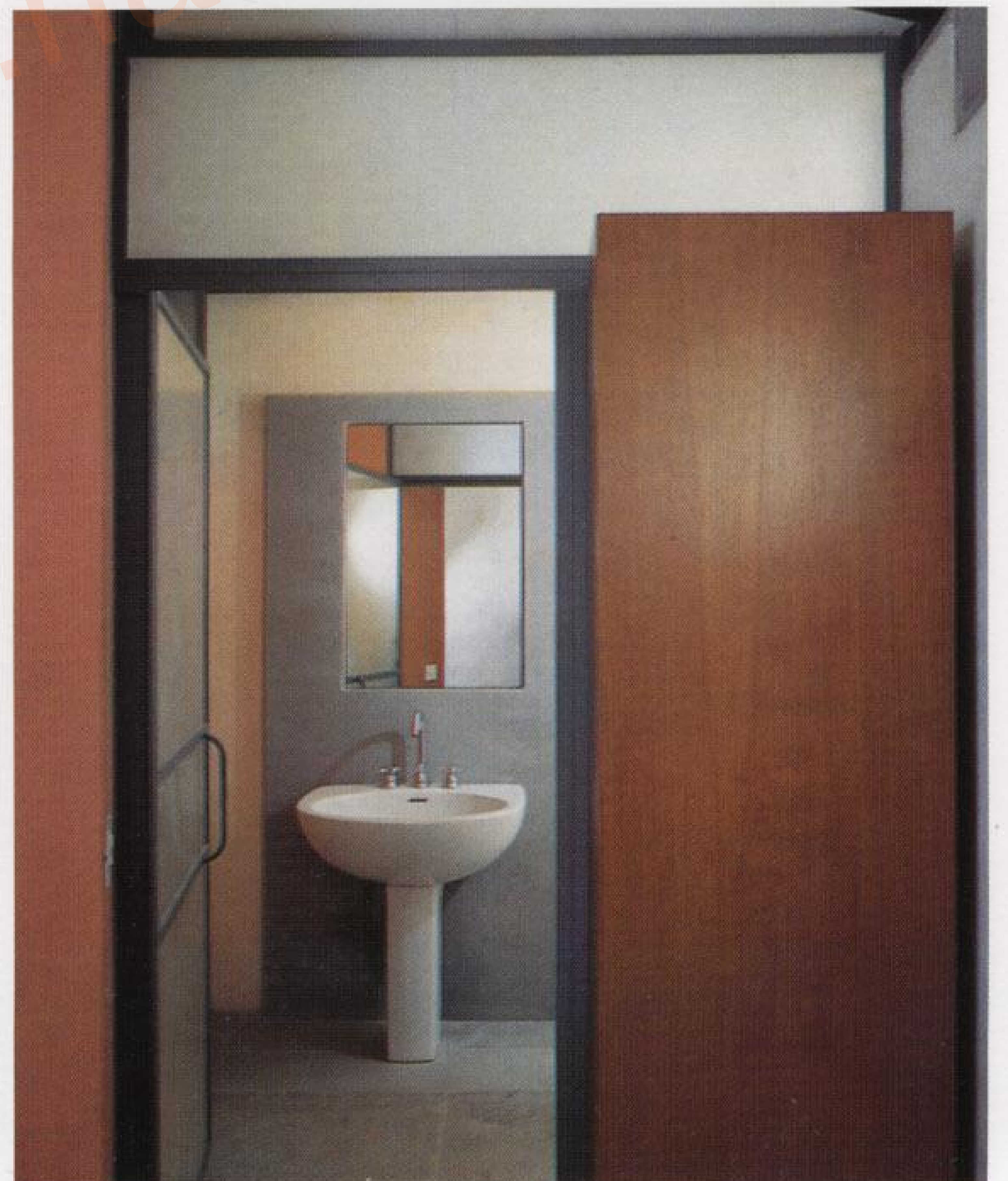
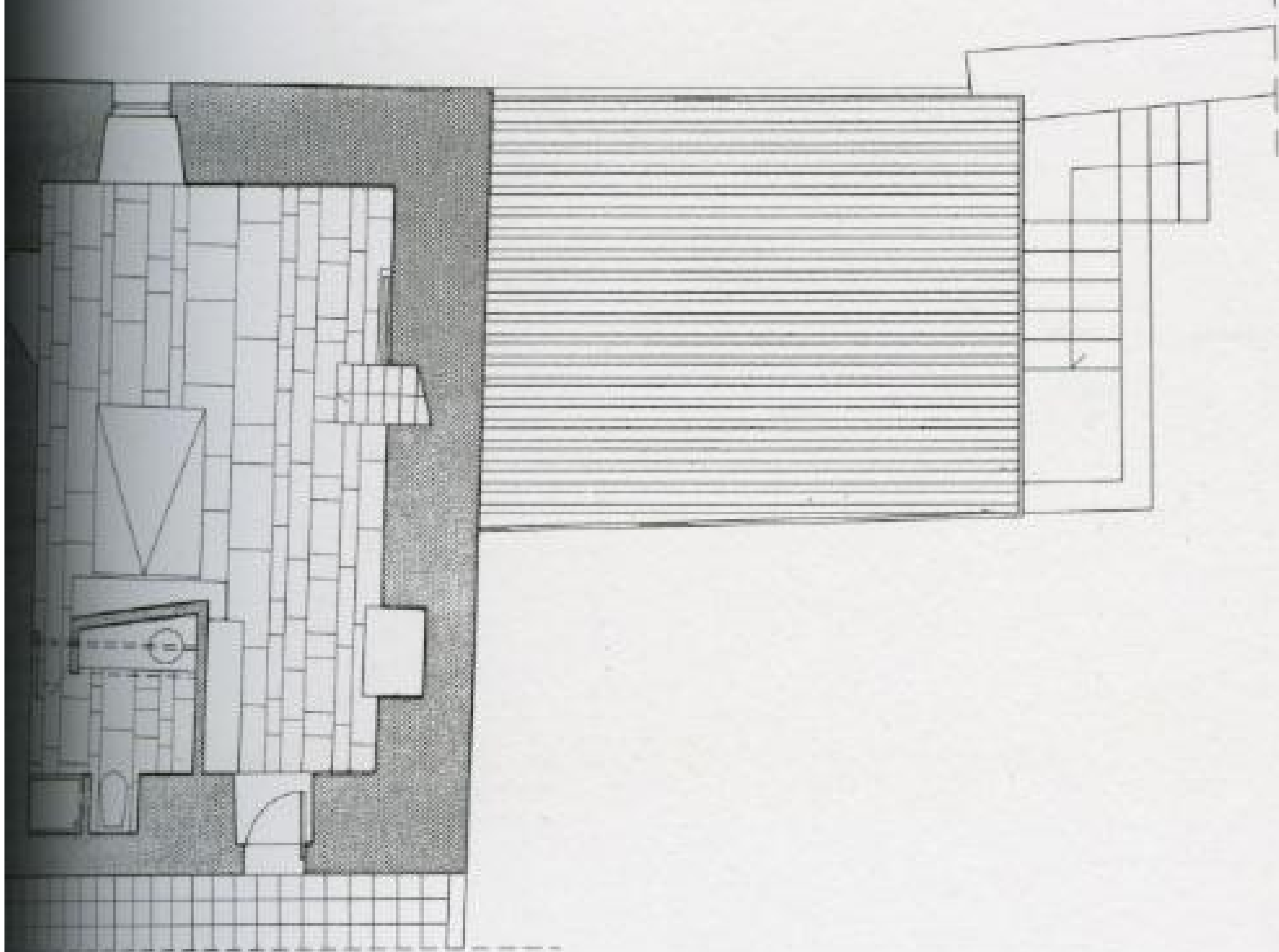
Ground floor plan



1st floor plan



2nd floor plan







Louis Kloster Sola Ruin Church

Jaeren, Norway

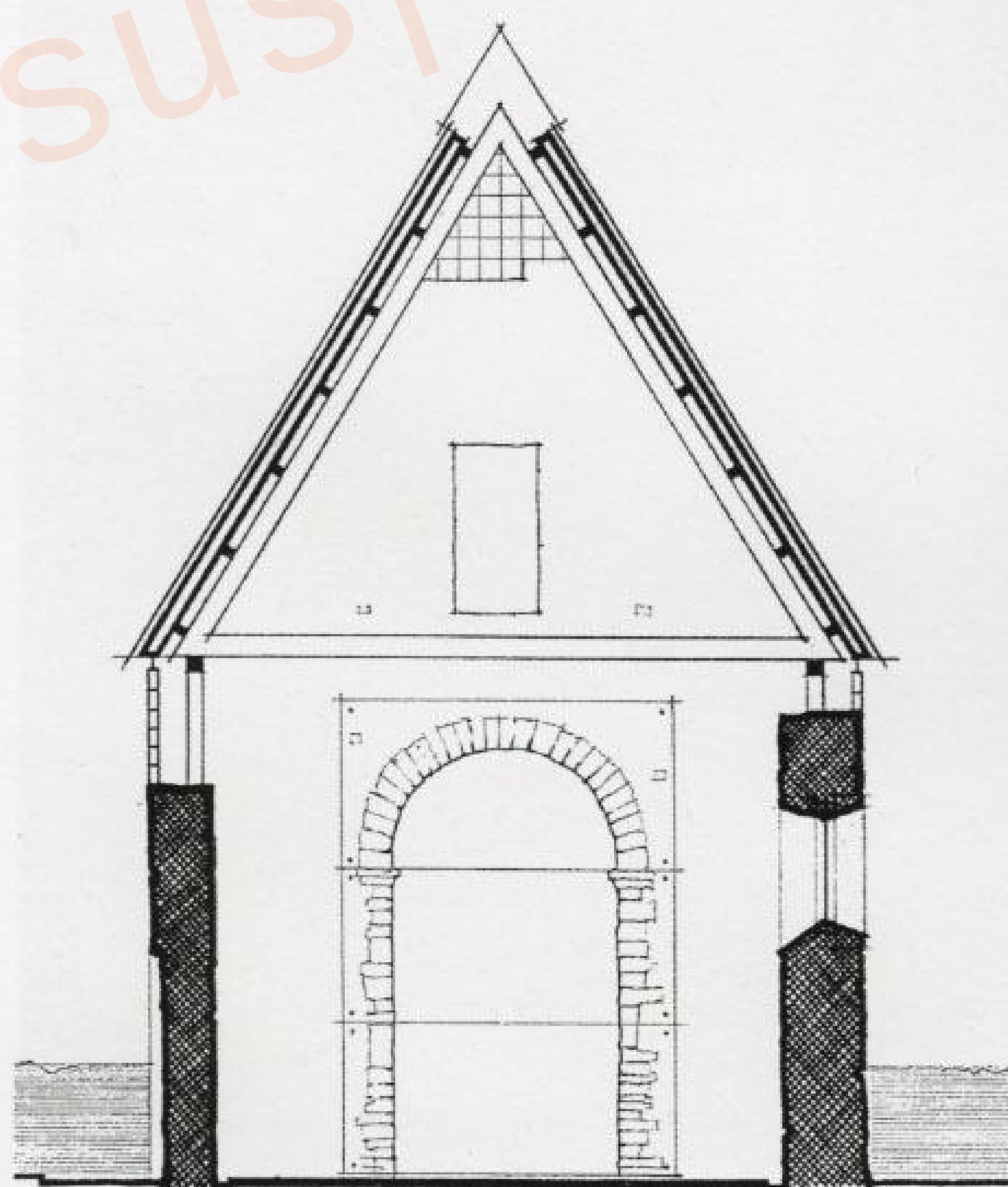
The project is focused on the reconstruction of a small Romanesque church, built in open countryside near the sea. The architect wished to capture the spirit of the location, the essence of the small construction in the immensity of the surroundings. The Romanesque church was rebuilt stone by stone. By juxtaposing the spirit of the Middle Ages and the contemporary period, it is easier to discern the contrasts in building customs and technologies, and the differing interpretations of light and dark. The original natural dark diabase stone is used for all the walls. The joint heights in the overlaps, arches and openings have all been constructed in part based on markings and measurements from the last pre-demolition survey. To retain some of the character of the ruins the missing stone blocks are sometimes replaced by glass tiles. This also provides a deliberate articulation to the way the light is falling.

The roof construction has been recreated in the spirit of the building with massive oak timbers and interior boarding. The new floor is made in slate and conceals heating cables.

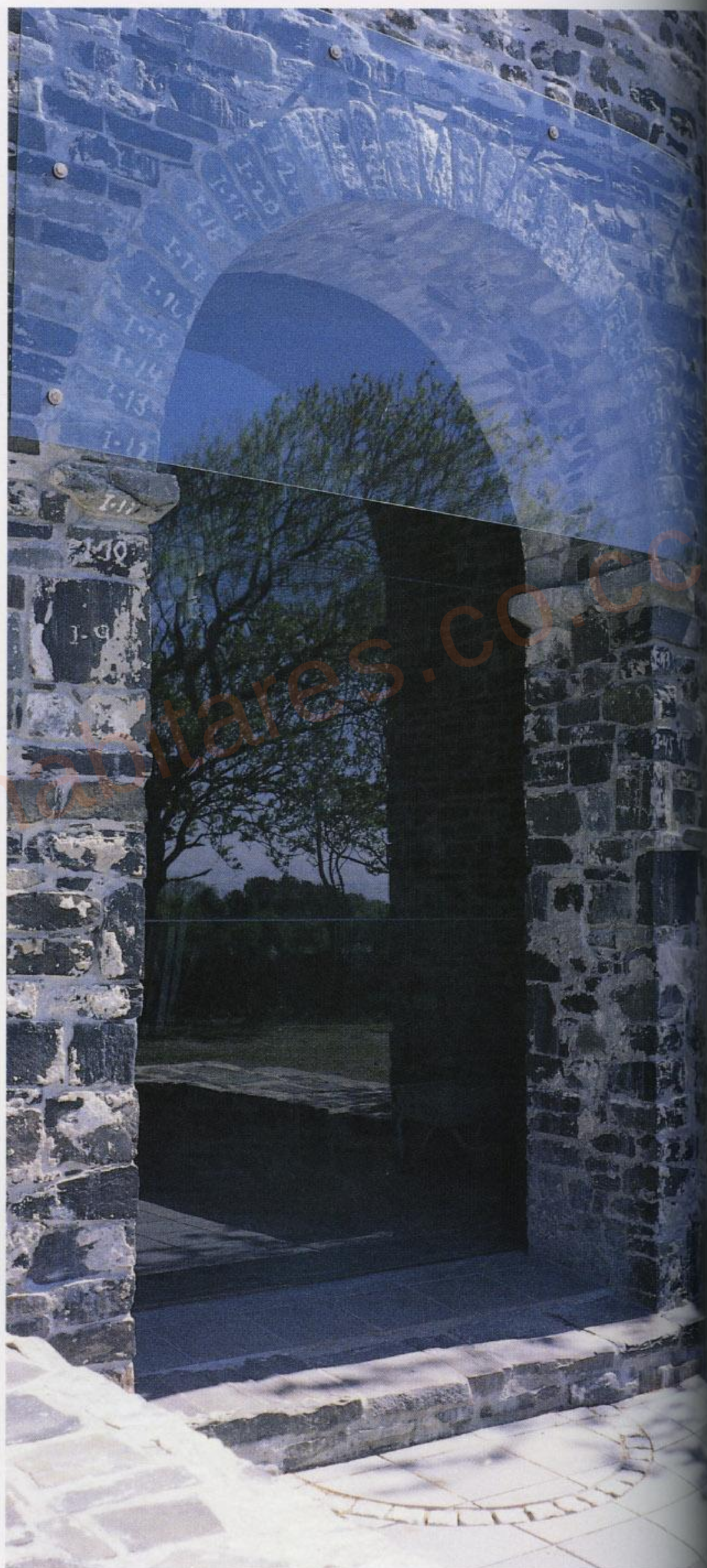
The altar is crafted from a large, rectangular stone block excavated from the foot of the tower. Lighting for the winter nights is from the simplest possible small, cylindrical pendulums.

This church used to be a closed space providing protection from the weather and natural forces, a space for contemplation and prayer. Today it is a richer space offering contact with the elements and our wider understanding of the universe.

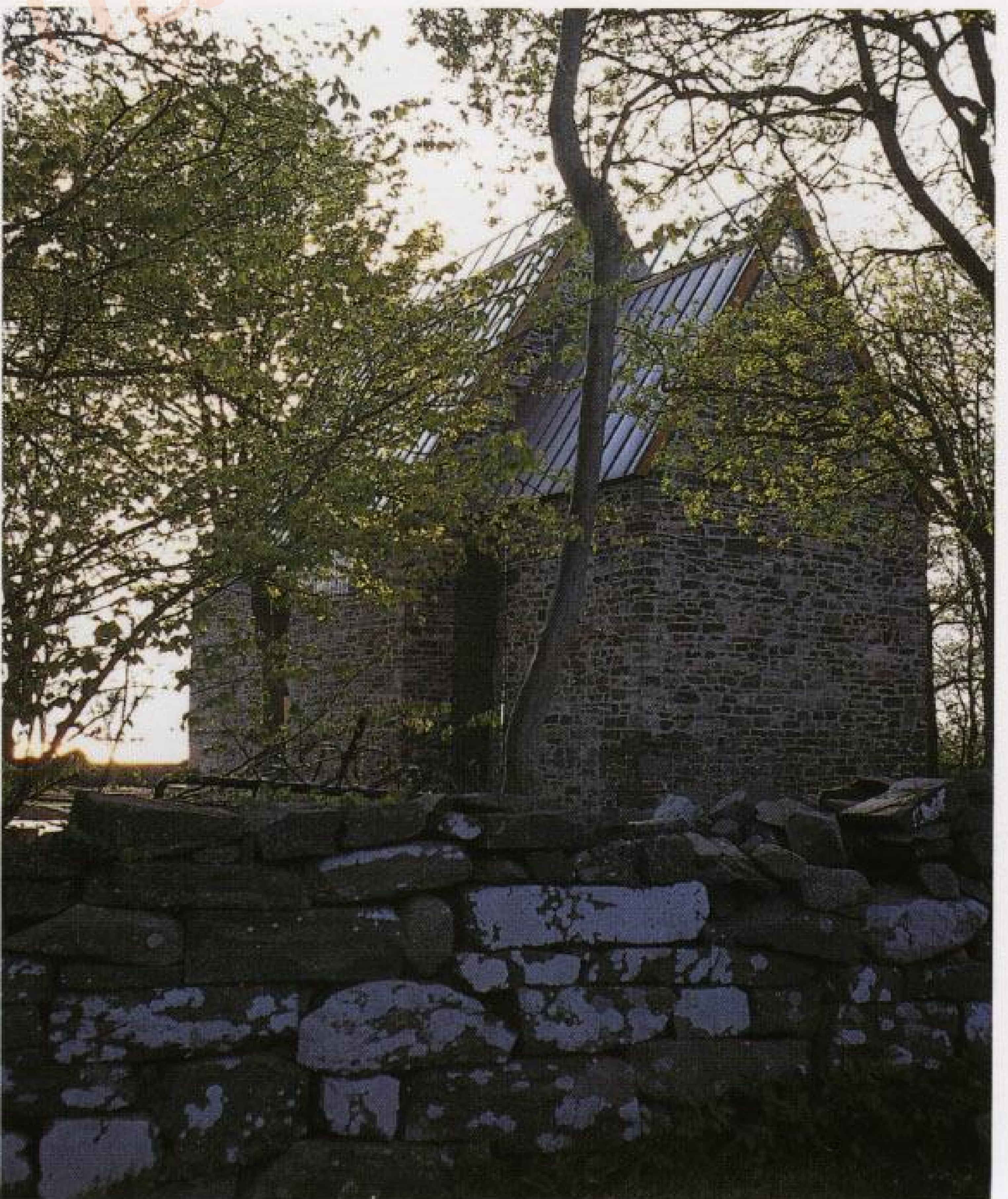
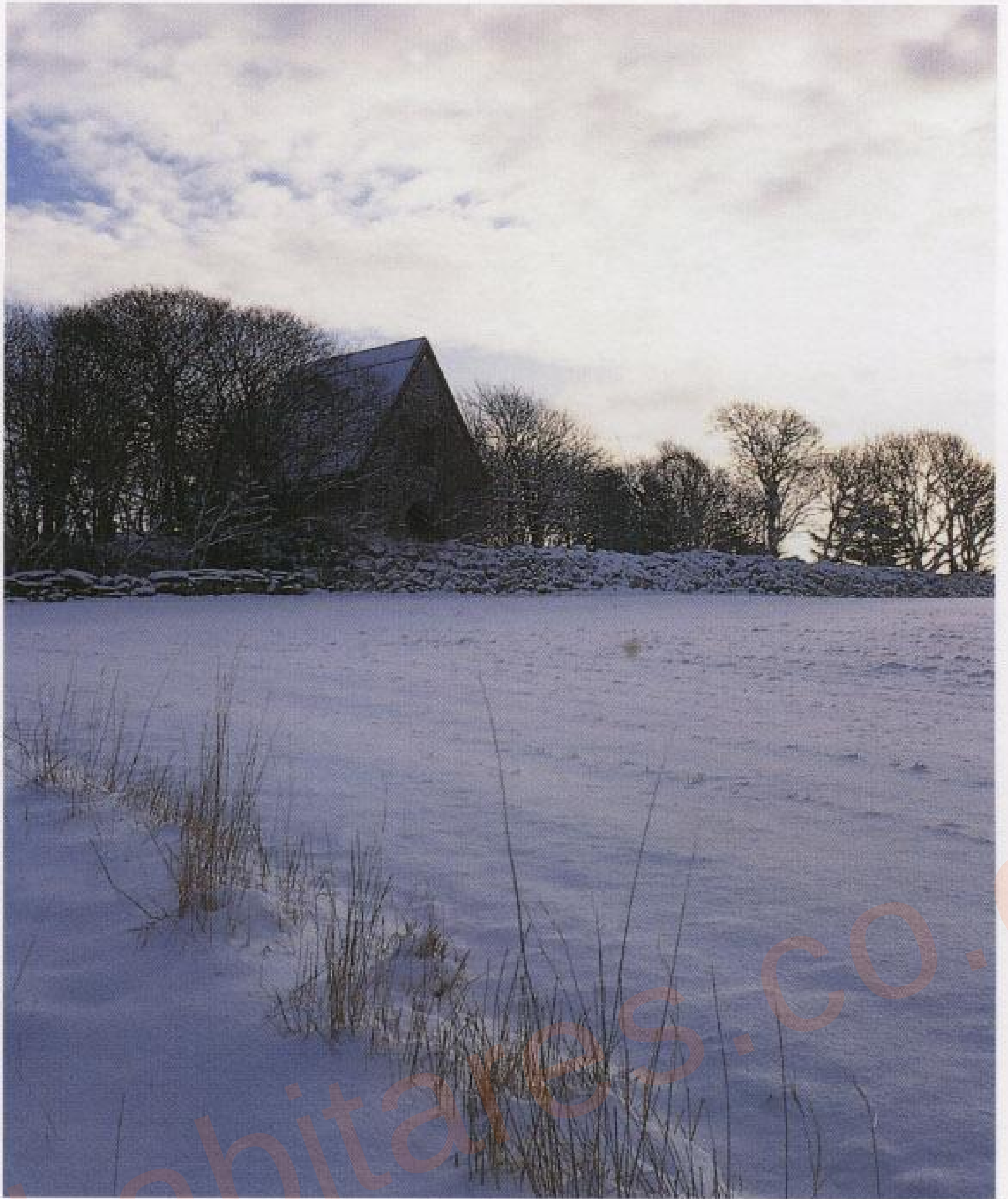
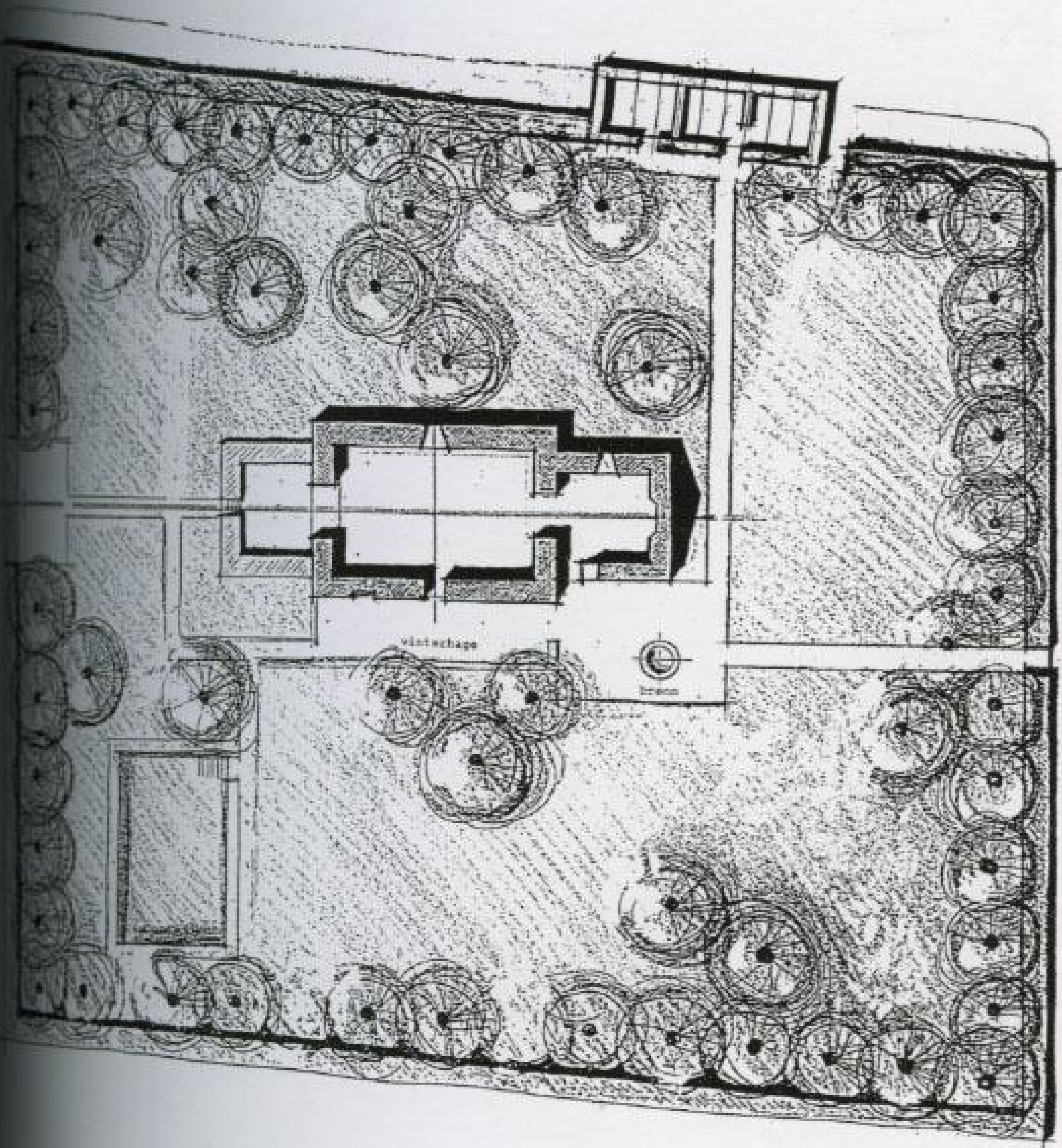
Photographs: Lui Costa



Cross-section

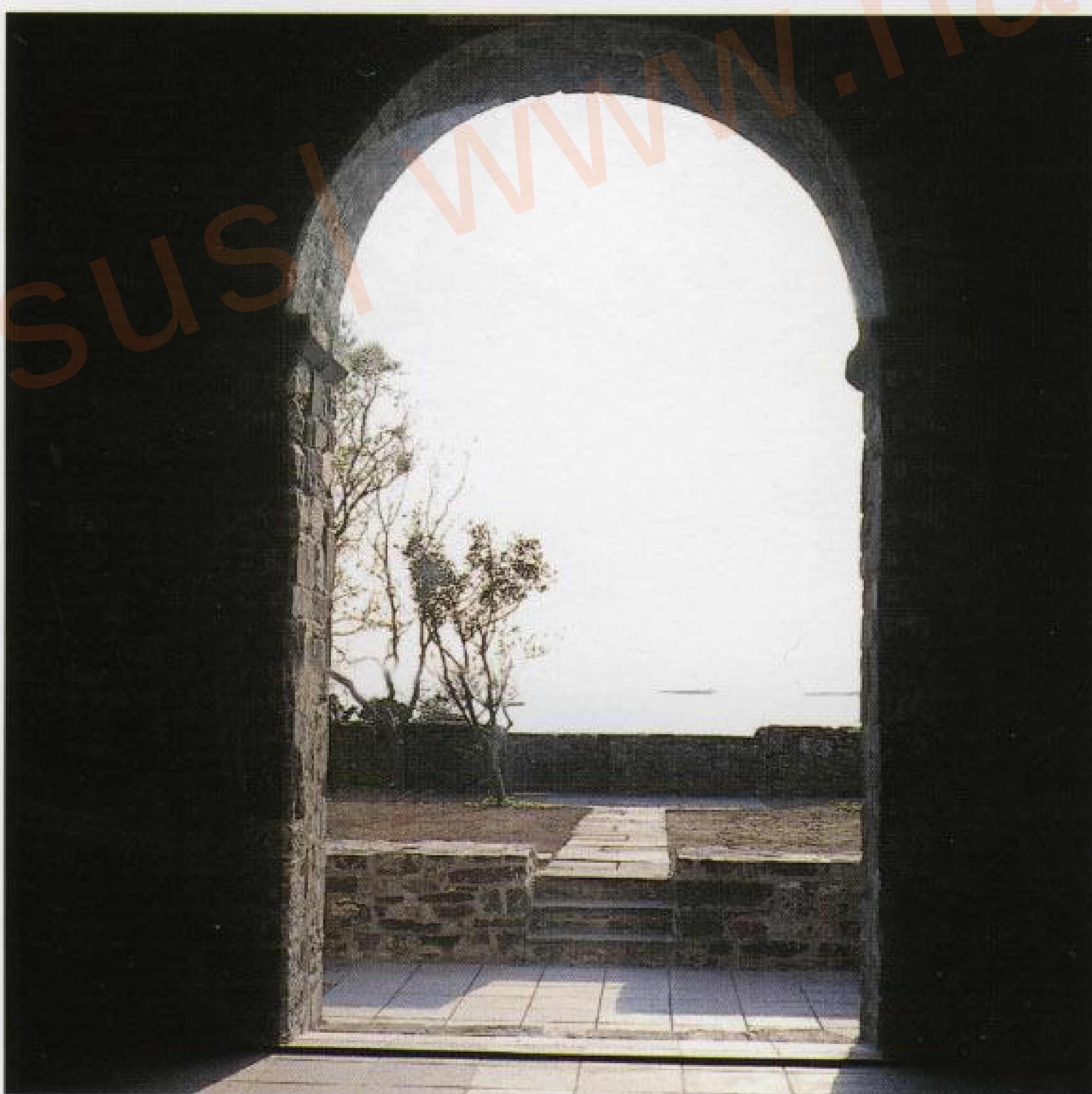
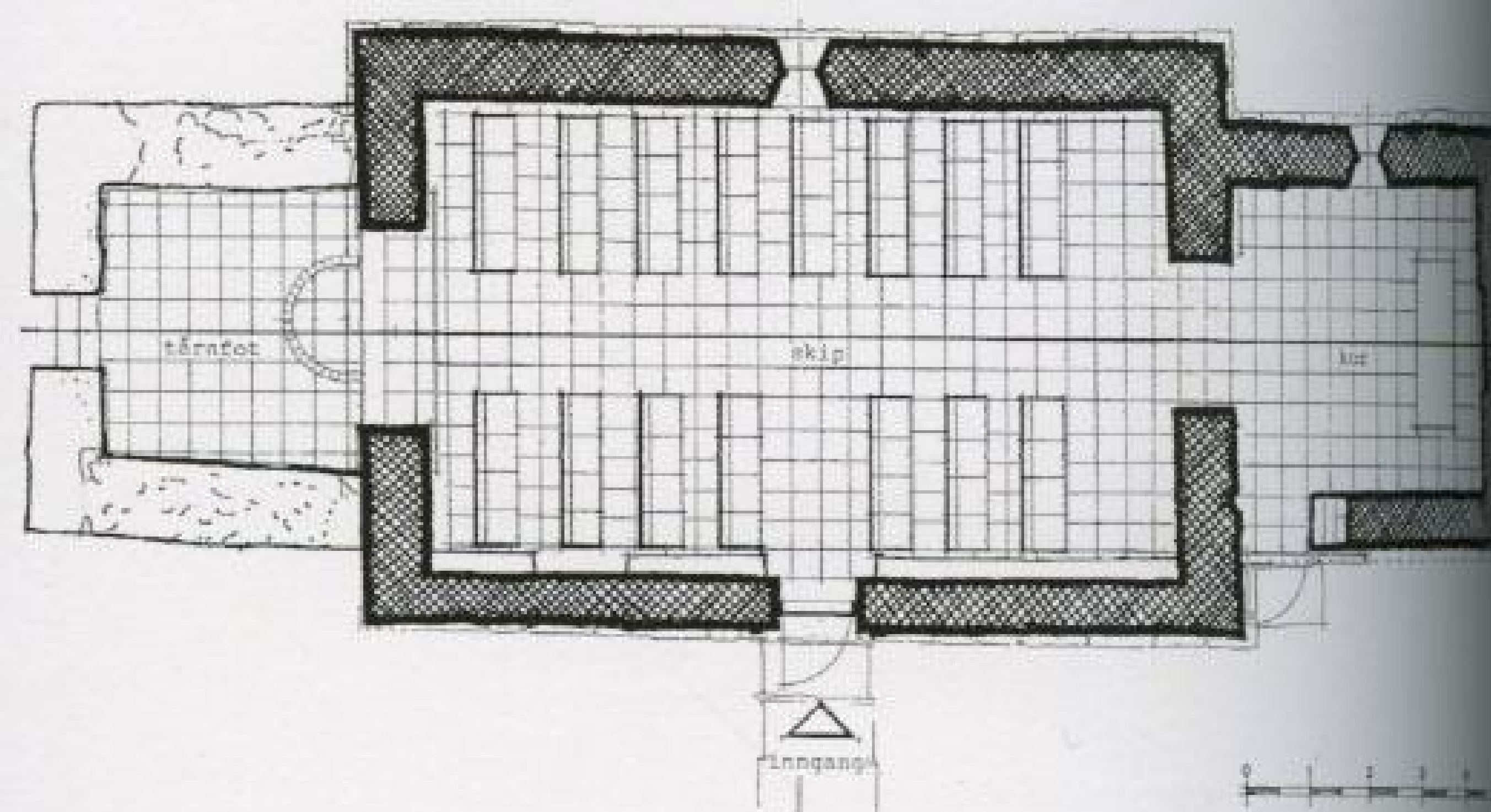


Site plan



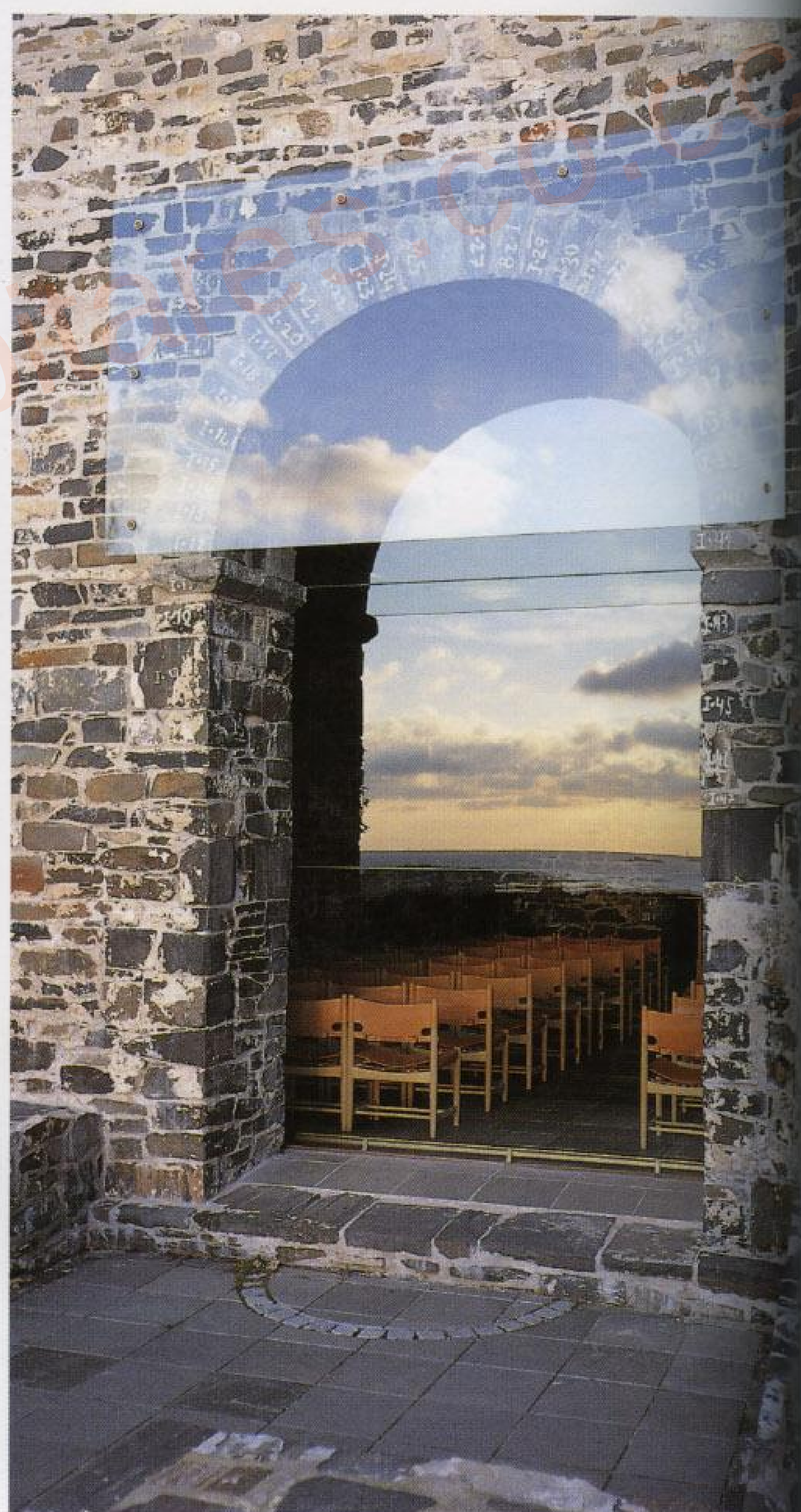


Ground floor plan



The Romanesque church stands on a platform in the middle of a landscape dominated by the fields and the sea.

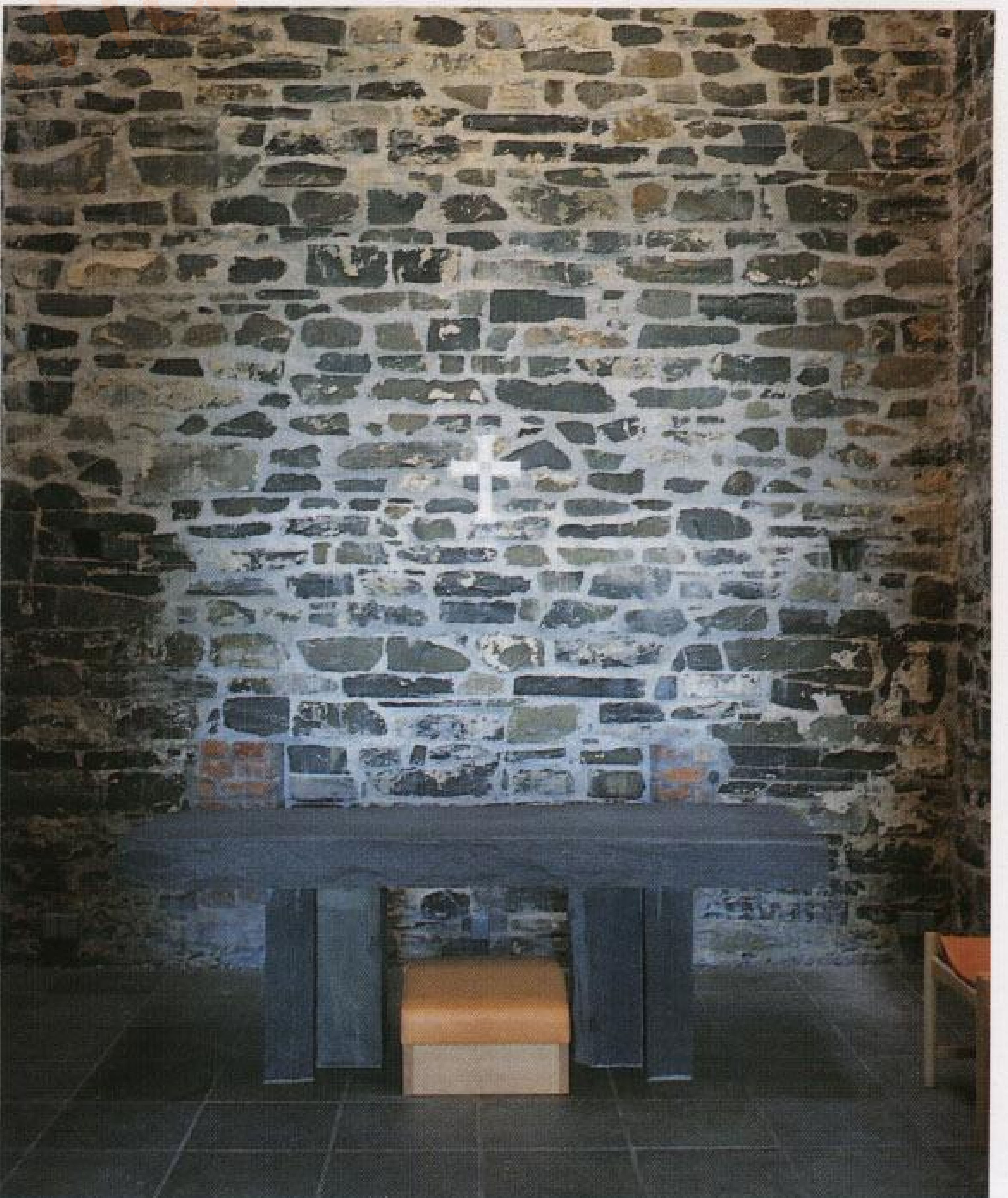
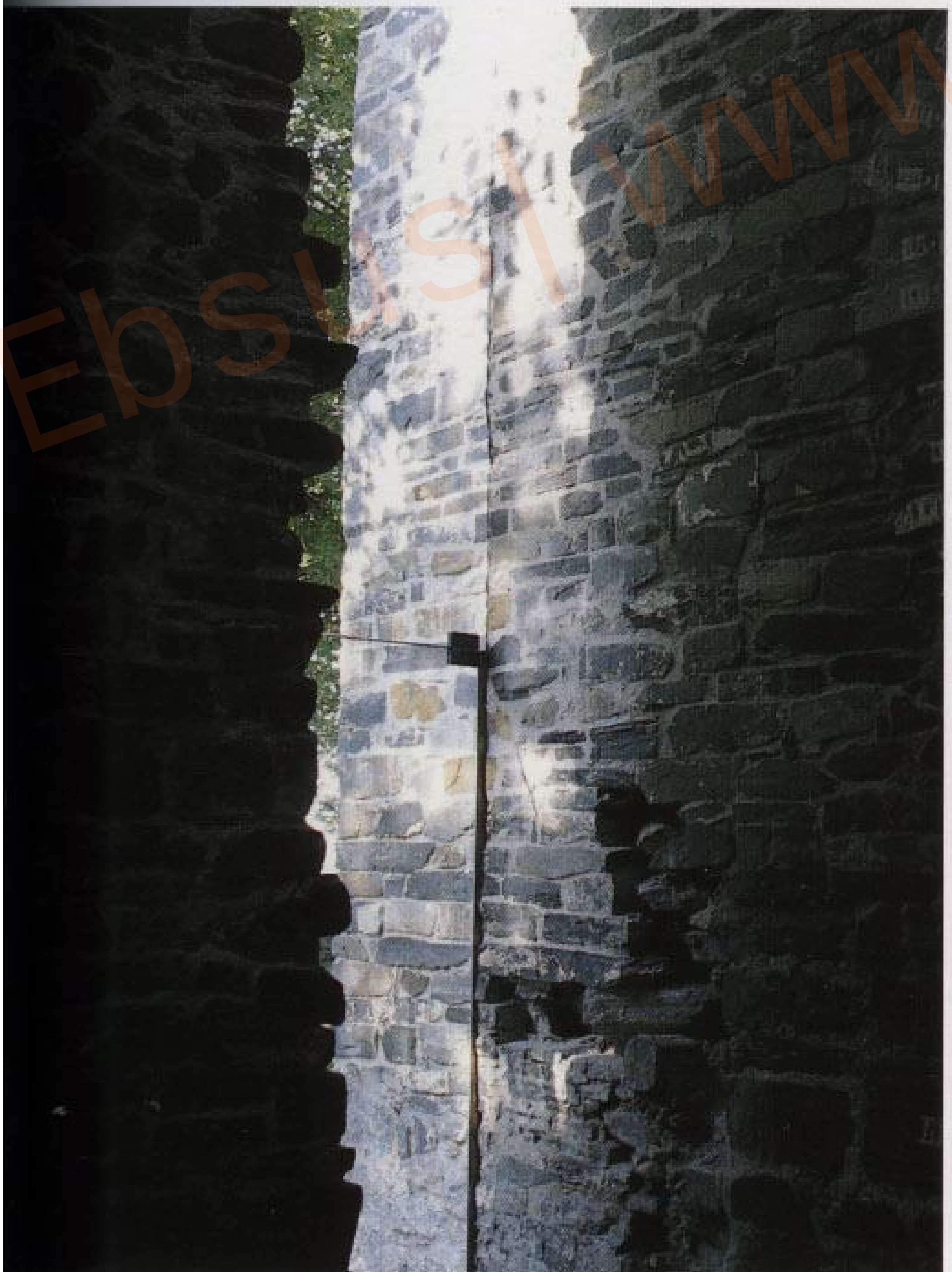
During the restoration process the original stones were used wherever possible. Where they were not found, it was decided to use glass blocks, as at the top of the west facade.





The new structure covering the building was made with large oak boards with a continuous strip of glass forming the ridge.

In the places where it was not possible to find the original stones, they were replaced by new ones, allowing a great amount of light to enter the interior space.



Sudau, Storch & Ehlers Alte Nikolaischule

Leipzig, Germany

In 1990, the Alte Nikolaischule was standing derelict and unused. Nothing remained of the glory of Germany's oldest bourgeois school, which had been founded in 1512.

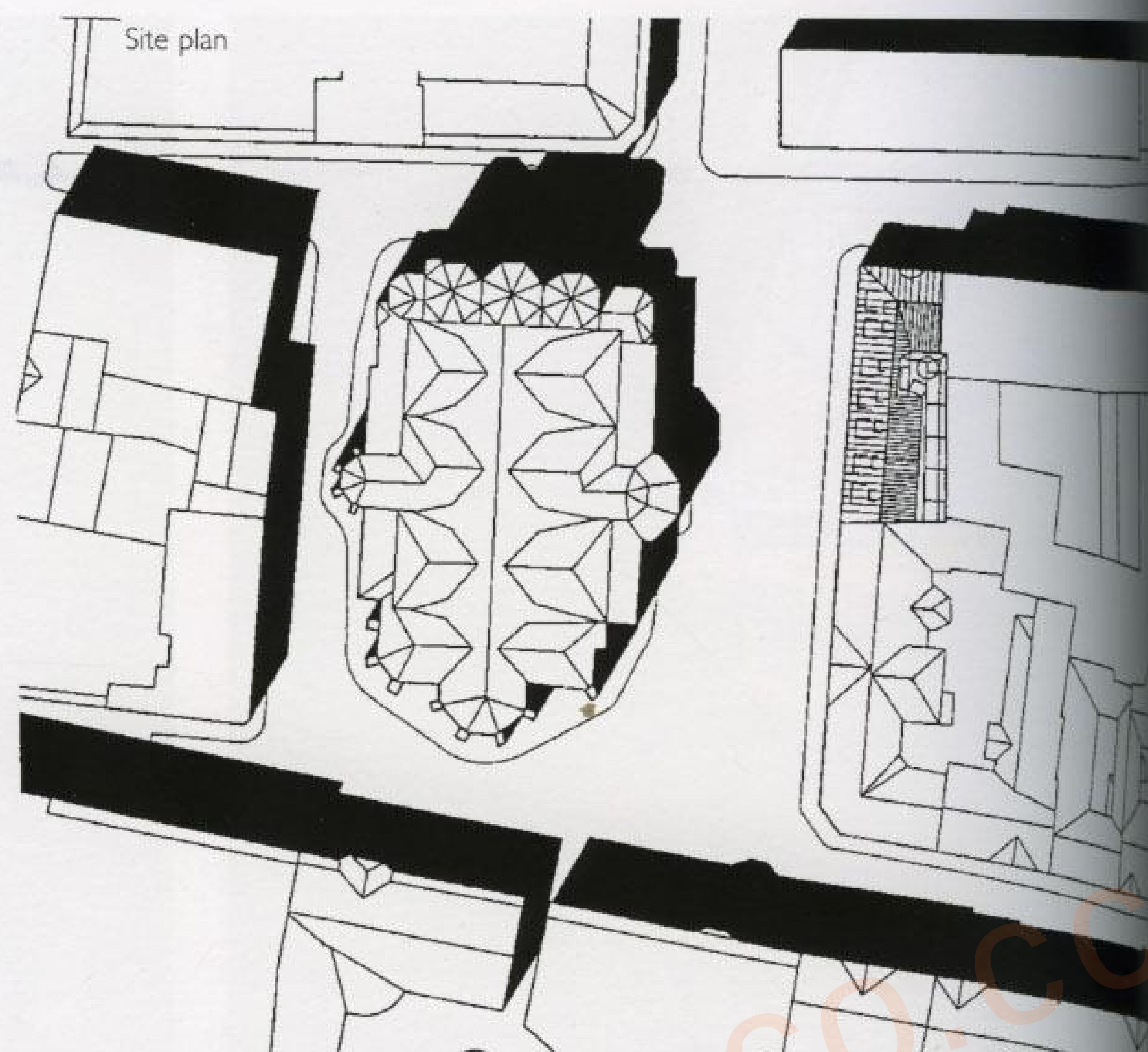
Some years ago its rehabilitation and future status as cultural attraction was decided upon, with a program of demanding proportions. On the ground floor, a café was to serve as a cultural meeting point; a collection of university equipment was to be displayed in the cellar, while an antique art collection was to be located on the first floor. Above this, a story was to be provided with lecture and study rooms, in which the principal role was to be assumed by the great hall, whose basic features had been preserved. The uppermost story was destined for the Saxony Academy of Sciences.

The architects decided to embrace old and new, to rebuild between the contrasting aspects and to generate visual tension, which would fuse the contrasts together and create an identity of its own.

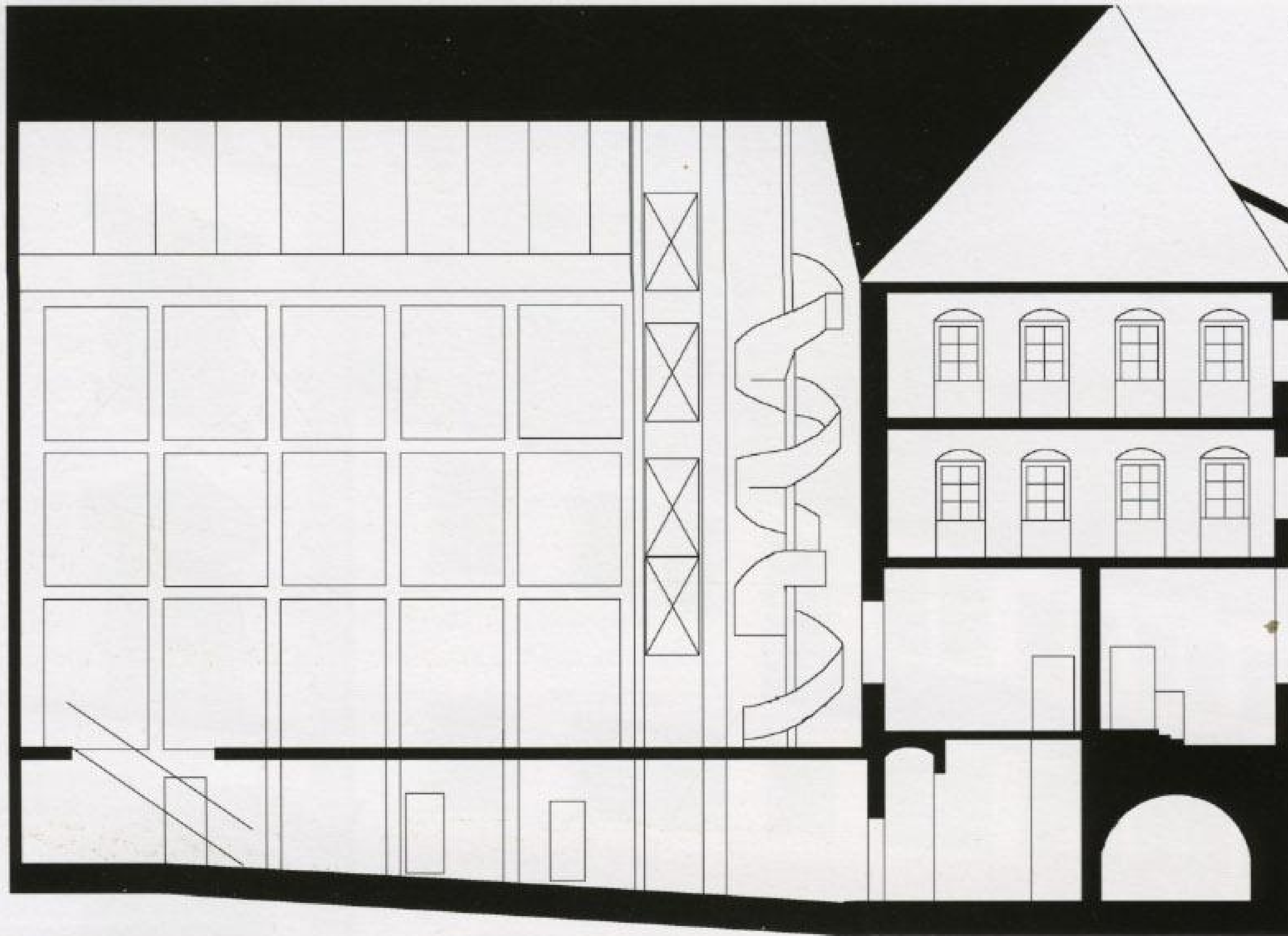
The renovation concept was aimed at reconstructing the external appearance and the historical interior. One after another, historically significant features emerged. The large room on the ground floor of the central house was revealed to be the school auditorium. Above the entrance hall, a beautifully painted wooden ceiling dating from the Renaissance was discovered. And on the upper floors colored plaster panels appeared. However, too many changes had been made to the building, which made a faithful restoration difficult.

In their design for an access zone to the rear of the building, the architects applied a completely new architectural syntax, creating a light, glass-roofed atrium. The upper level exhibition rooms and the attic offices are reached via two stairways and an elevator set in an imaginatively designed space.

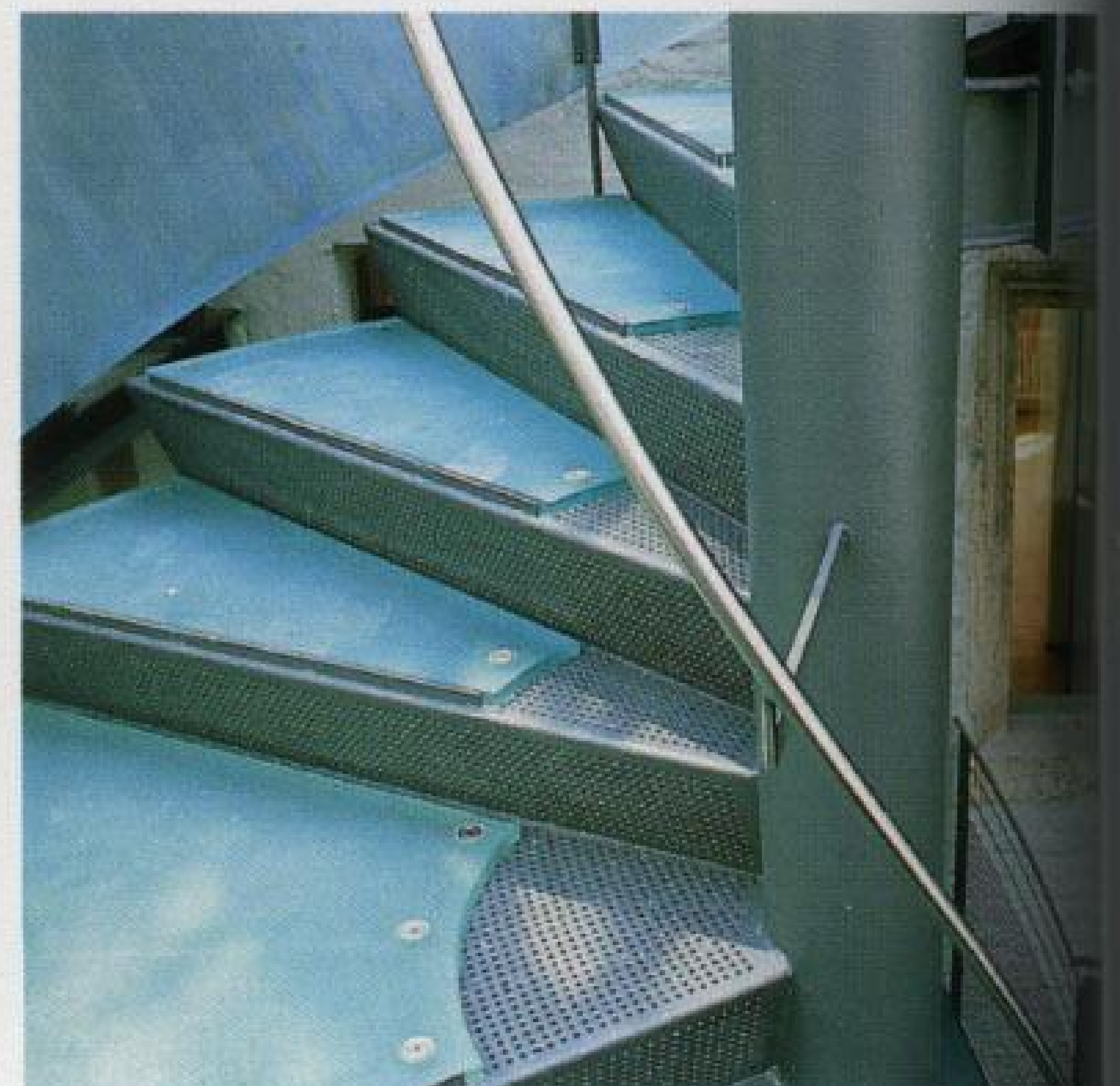
Photographs: Angela Otto, Friederich Ostermann







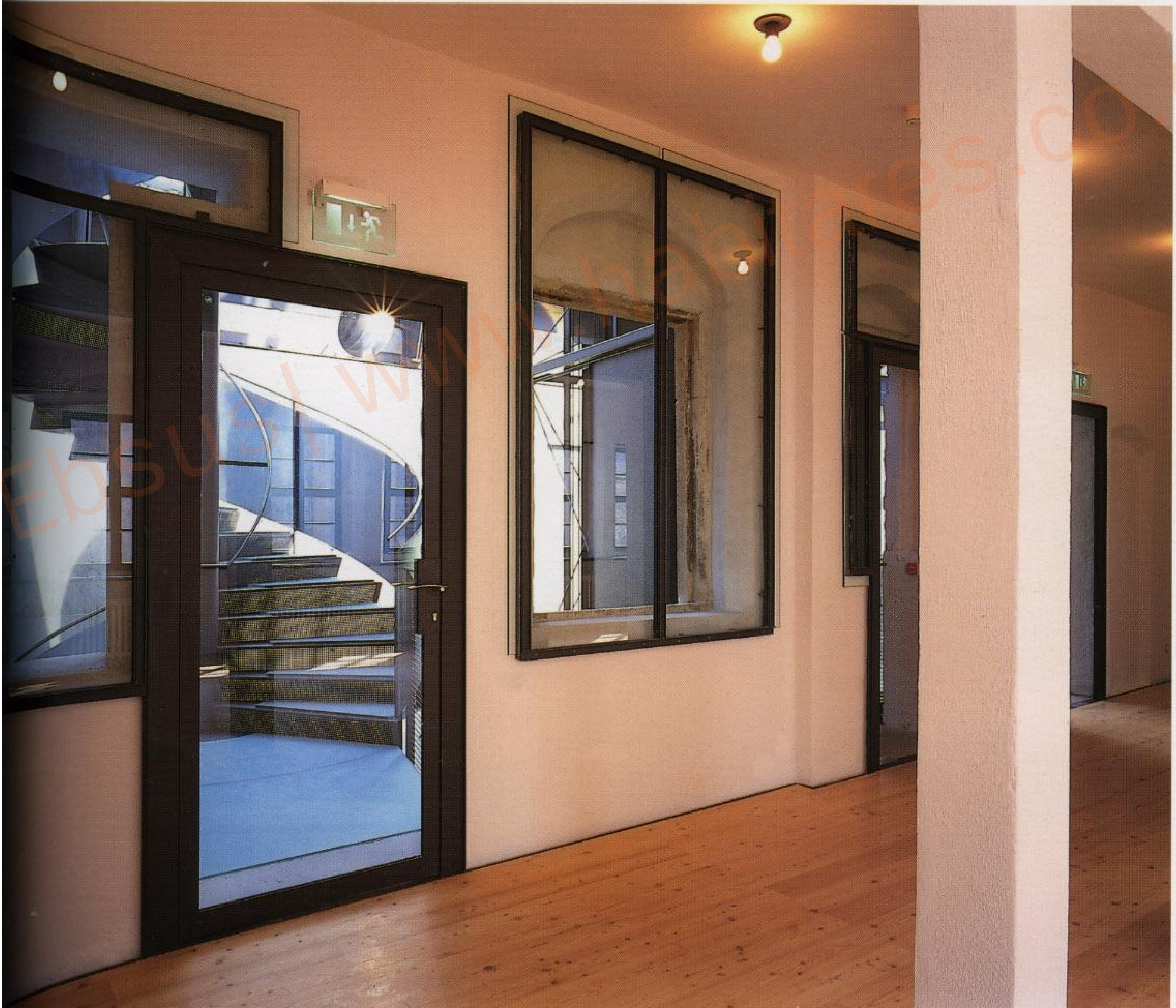
Longitudinal section



The access zones are a good example of how the design of the school creates a close relationship between old and new.

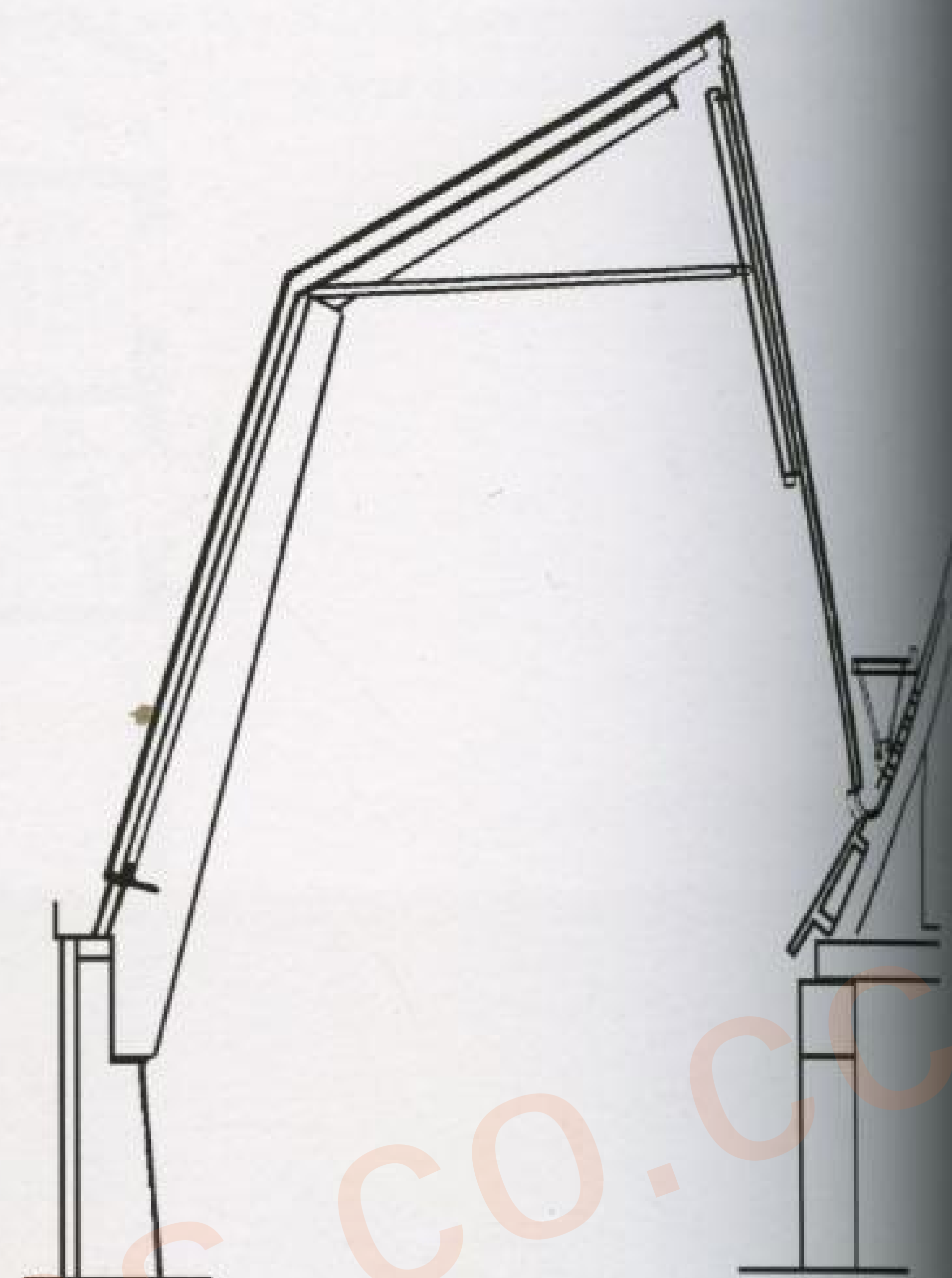
The two stairways located in the atrium and illuminated by the large glass openings act as a link between the different parts of the building.

In designing a new access zone, located at the rear of the building, the architects used a thoroughly new architectural language.

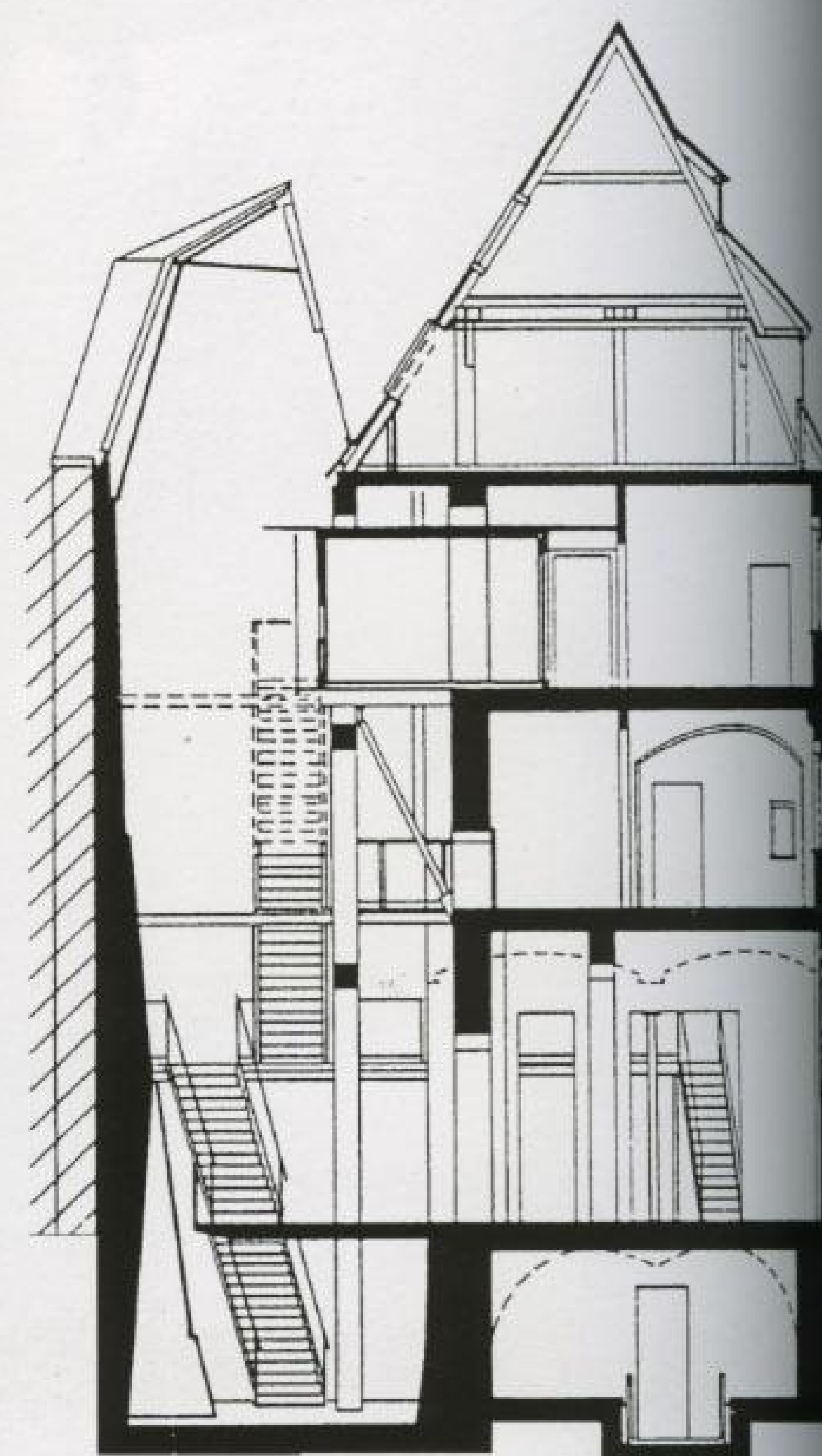




The rear of the building is organized spatially around a large area illuminated from the top by a glass roof.



Construction detail of the roof



Cross section



Adolf Krischanitz Kunsthalle Krems

Krems, Austria

The new art gallery occupies a side and the interior of an abandoned tobacco factory. On the ground floor, roughly rendered and steeply sloping columns beneath short-span vaults constrained the space. Above this, two rows of columns, some of wood, some of cast iron, create three aisles through two production shops.

Krischanitz's scheme treated the structure of the existing building with great care. The new concrete stele in front of the entrance is the only visible indication that anything has changed inside the building. The yellow of the walls and the brown of the windows relate to the world of tobacco. The careful juxtaposition of old and new is also seen in the fact that the drainpipes of the new parts of the building are under the eaves of the old building.

Krischanitz places a large up-ended cuboid in the courtyard, a new stone element which creates a space through its relationship to the old building. It has a mezzanine with an exhibition hall that has perfect environmental control and is lit from the sides by high windows which can be blacked out. Under this is a stepped lecture theater. A two-story service corridor on one side and a set of ramps on the other provide connections to the old building. Together they surround the courtyard which is now smaller than before and has a glazed roof forming a top-lit atrium.

The color scheme of the new parts of the building is based on the gray of the exposed concrete. The spatial density of the entrance hall contrasts strikingly with the spaciousness of the large atrium with its glass roof.

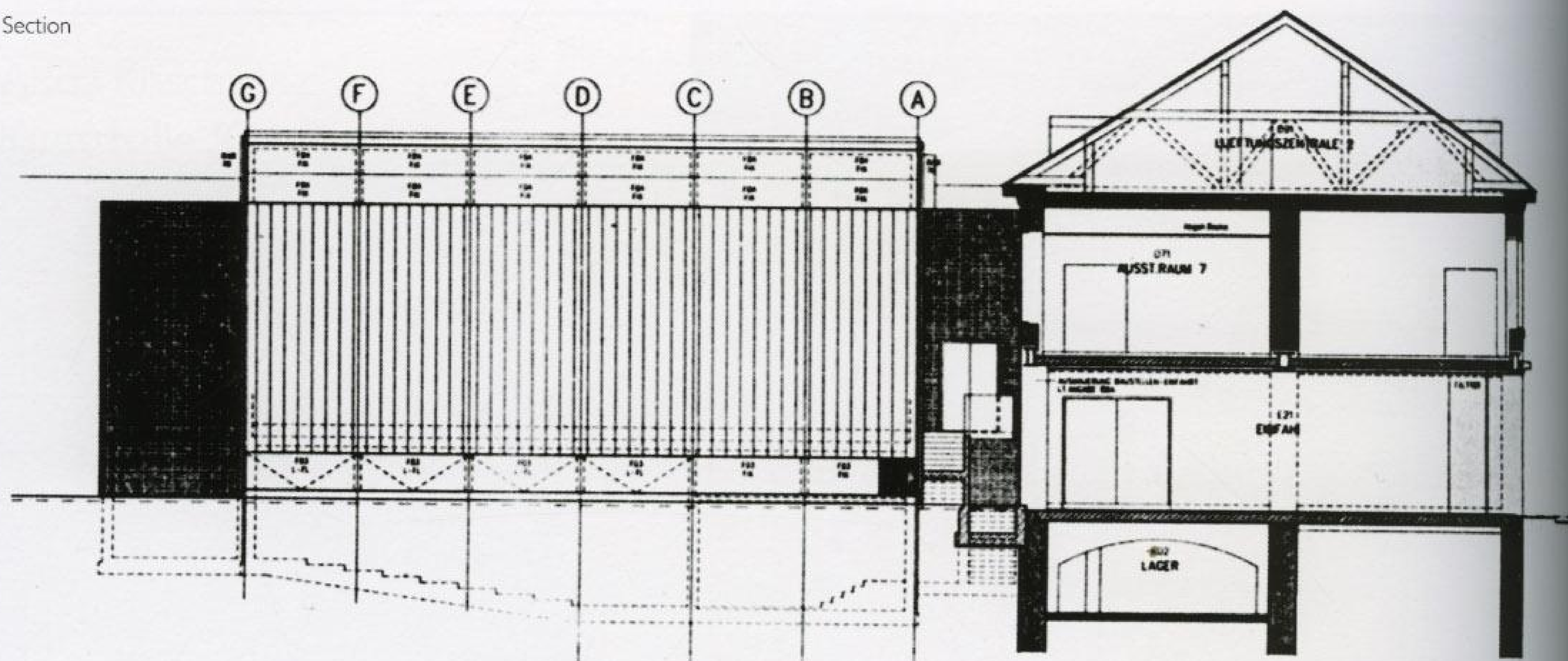
From the ramps visitors can look through a row of slender columns into the hall, and then as they climb higher they can look down onto it.

Photographs: Gerald Zugmann





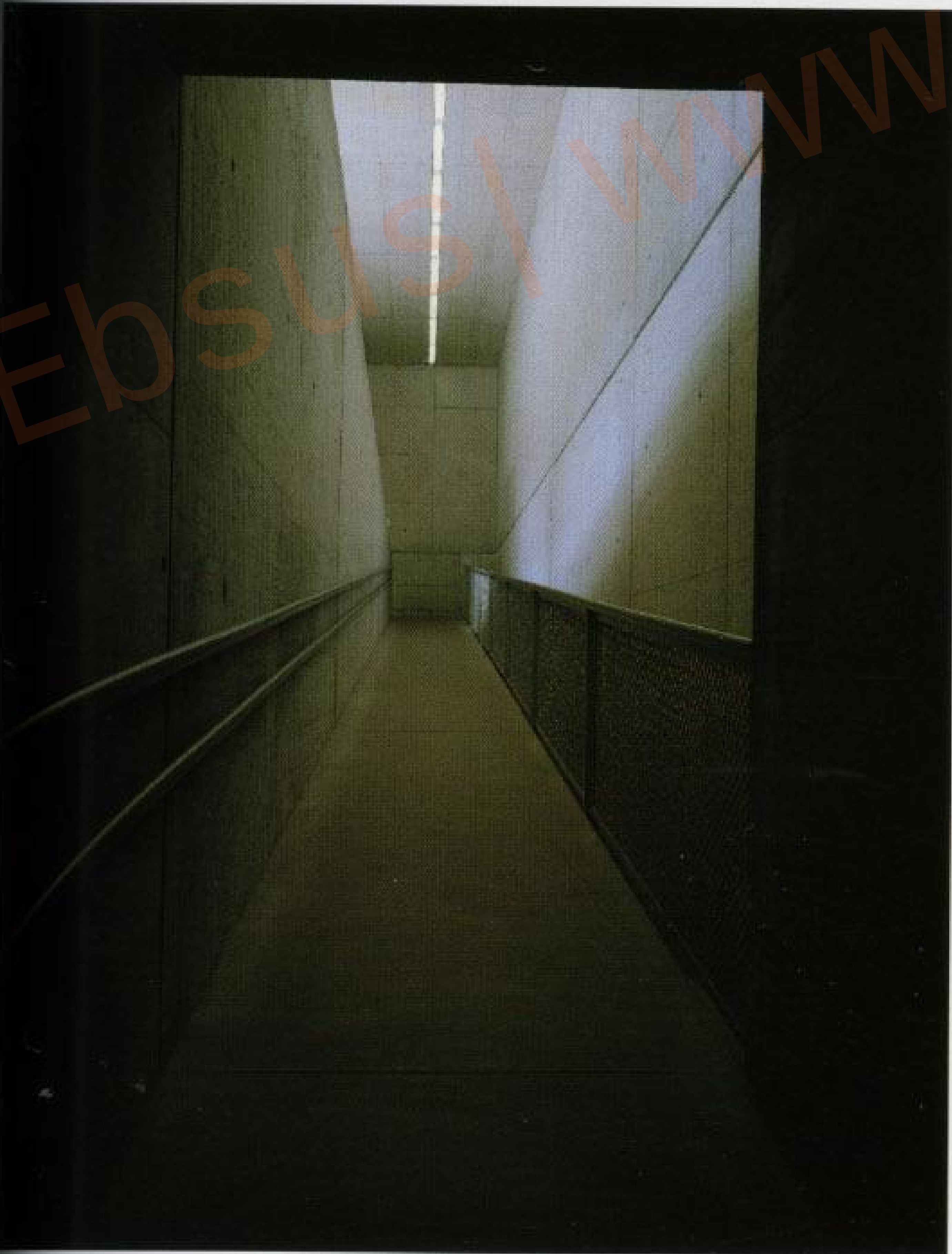
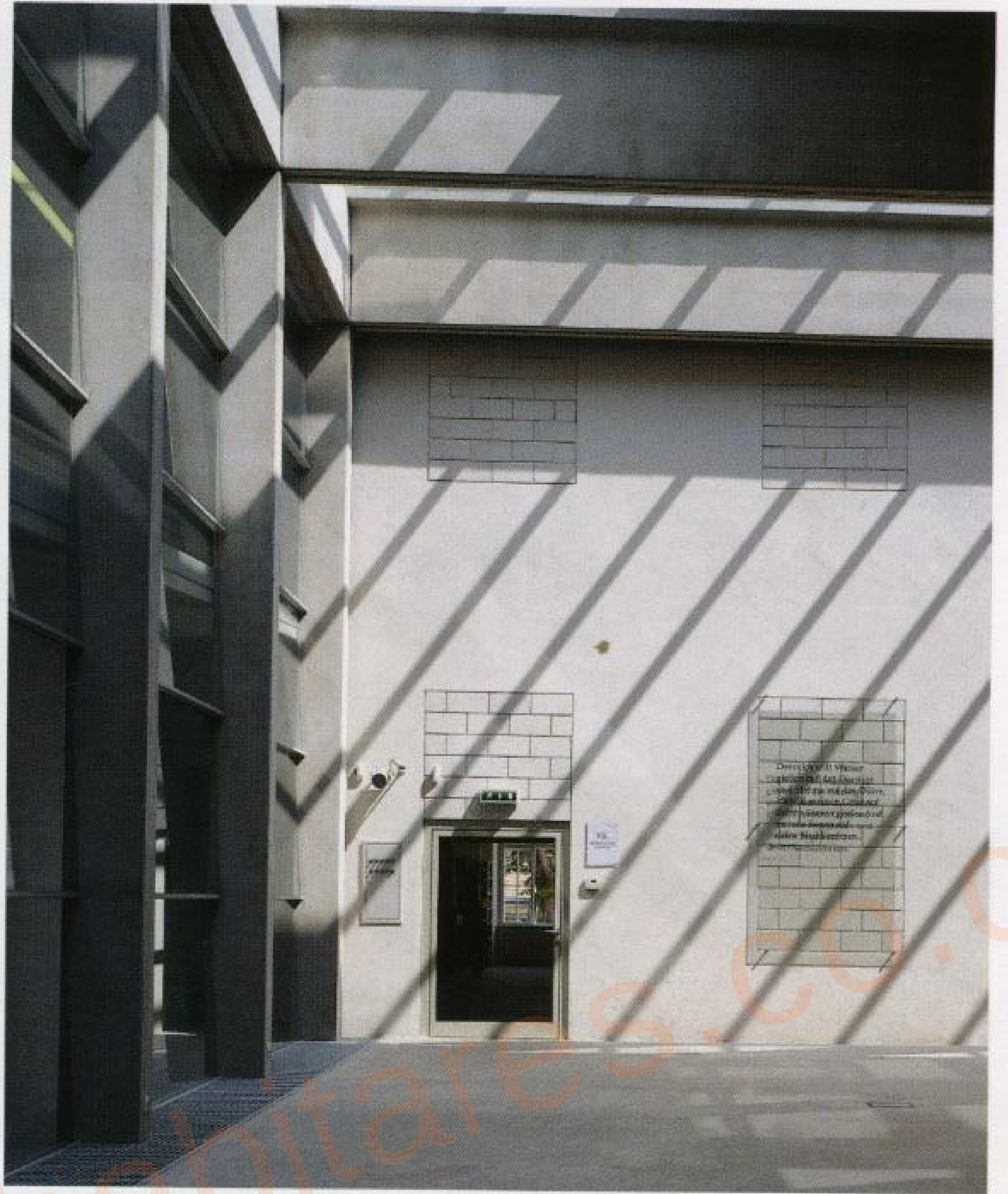
Section

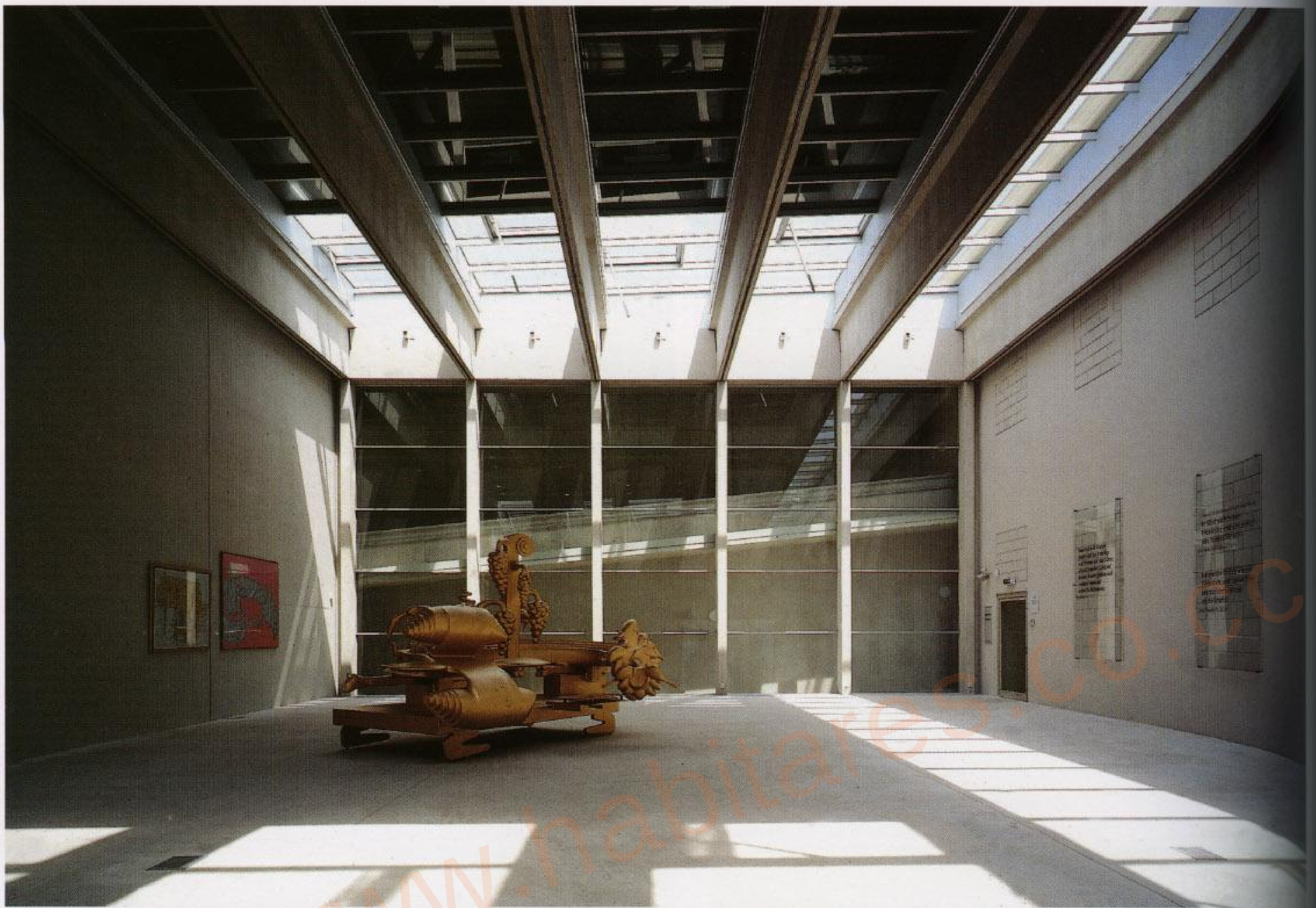


The old building is connected to the new extension through a set of ramps and a service corridor located at both sides of a top-lit atrium.

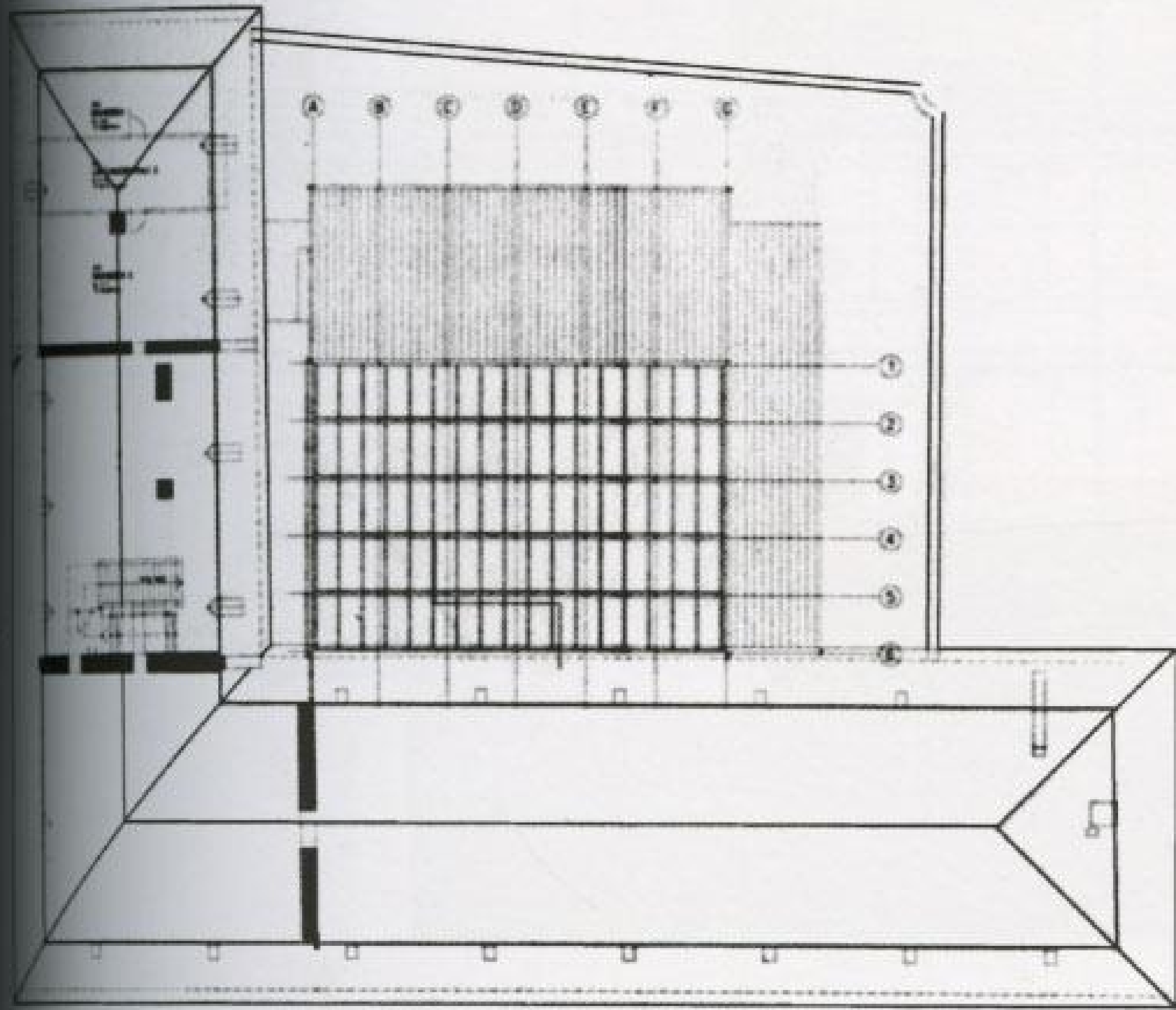
The architect has extended the useful surface of the building through the addition of a large cubic volume of glass and concrete that energises the dialogue with the old construction.



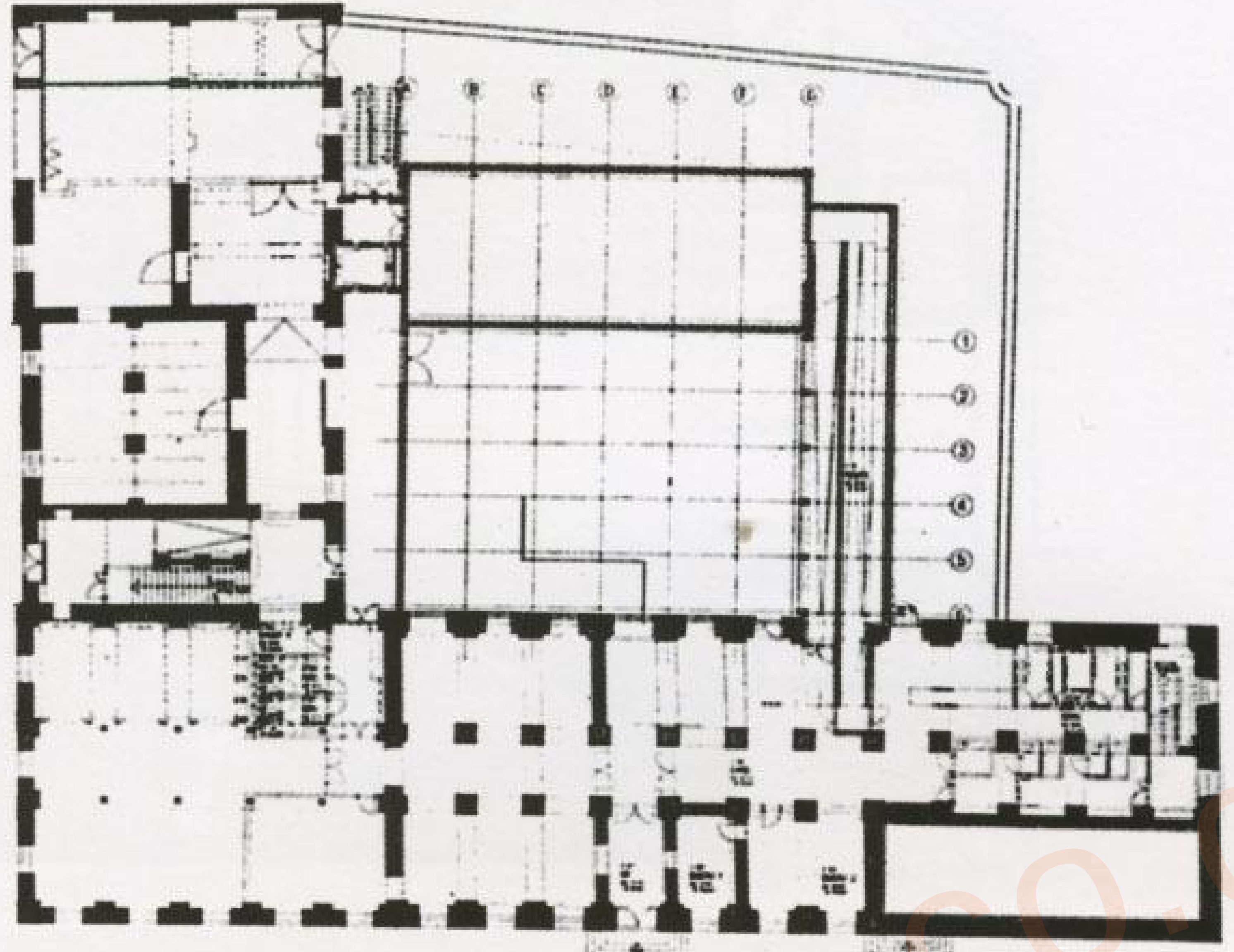




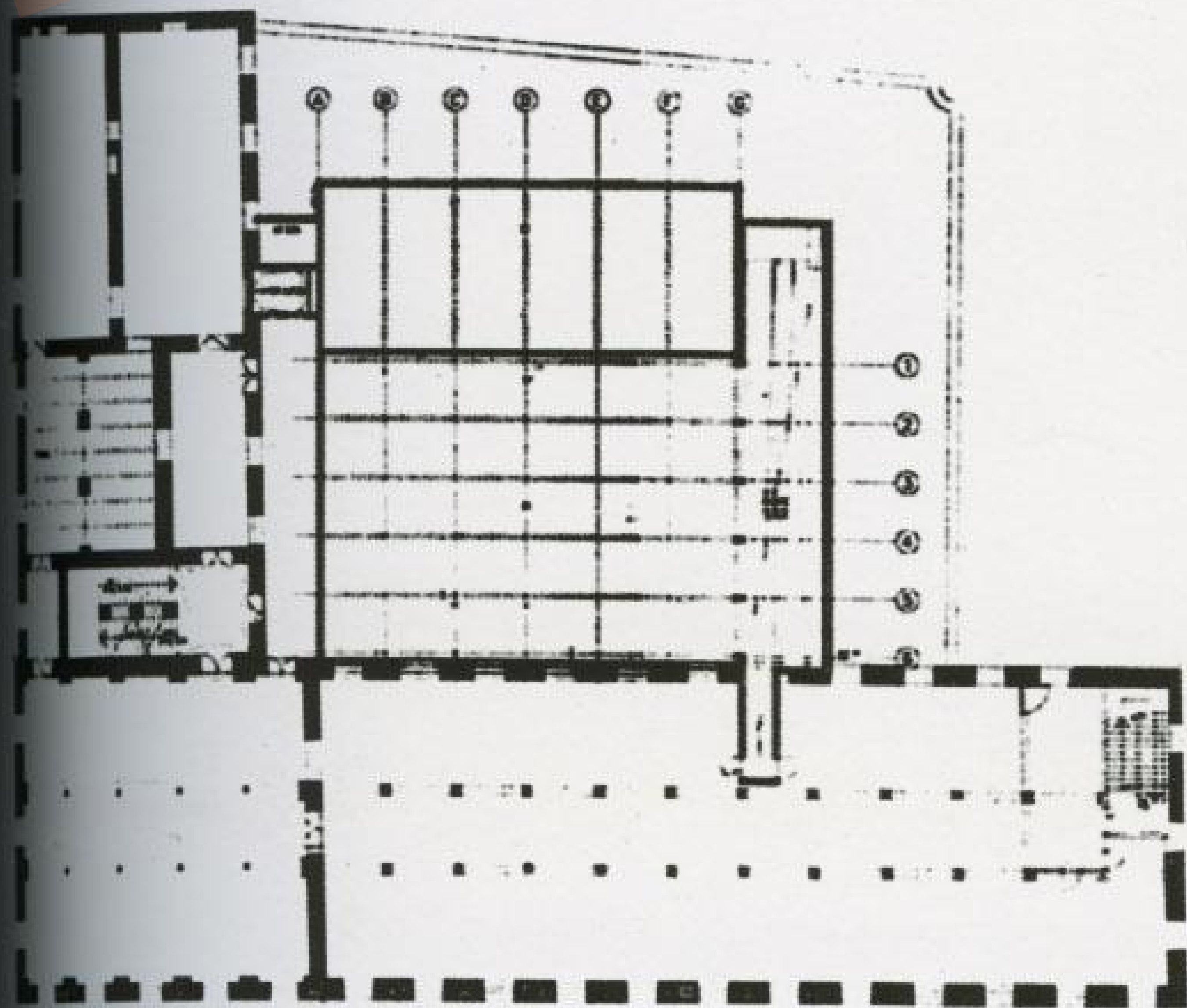
The new art gallery is located in an old tobacco factory. The architect has extended the useful surface of the building through the addition of a large cube-like volume of glass and concrete that energizes the dialogue with the old construction.



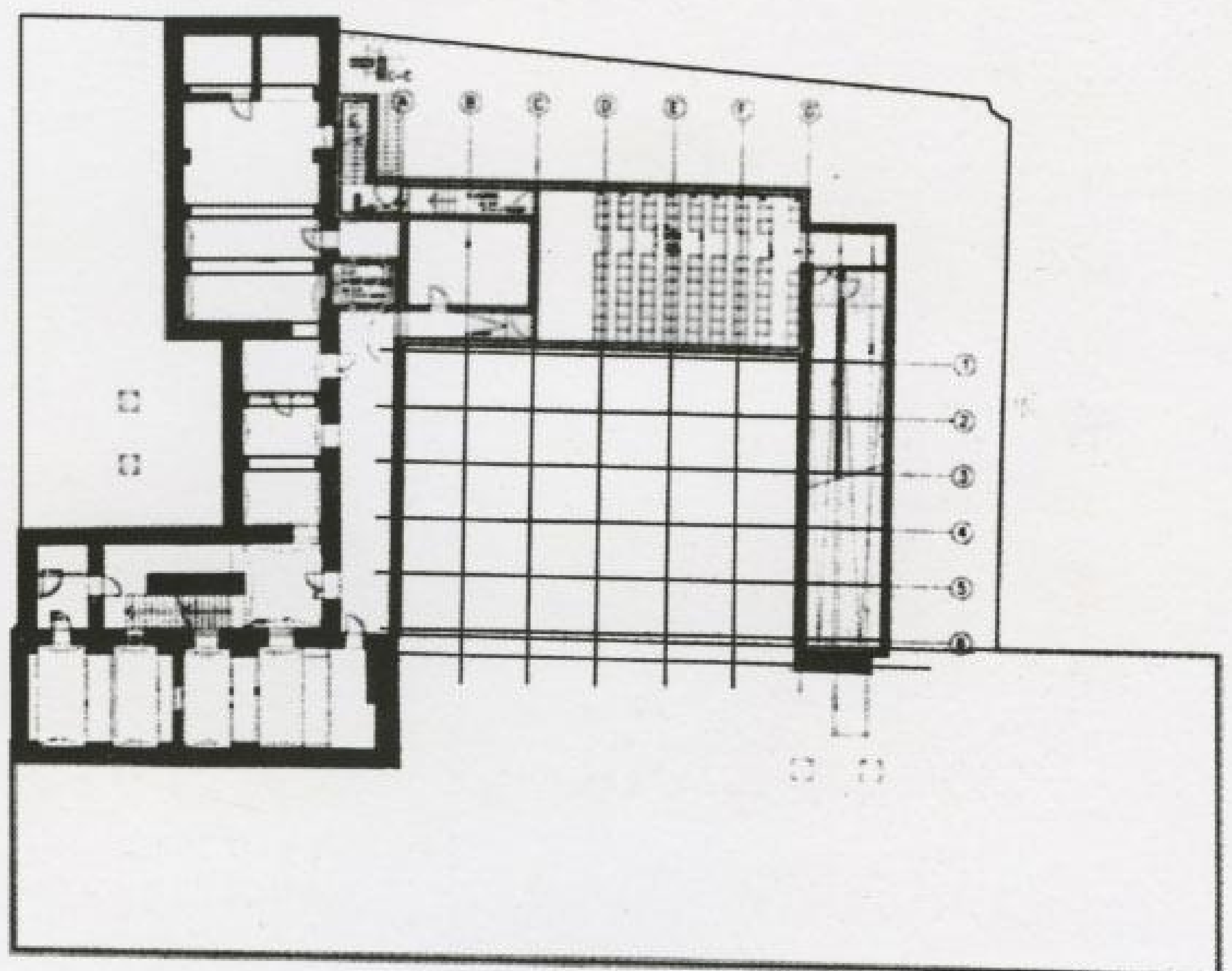
Basement floor plan



Ground floor plan

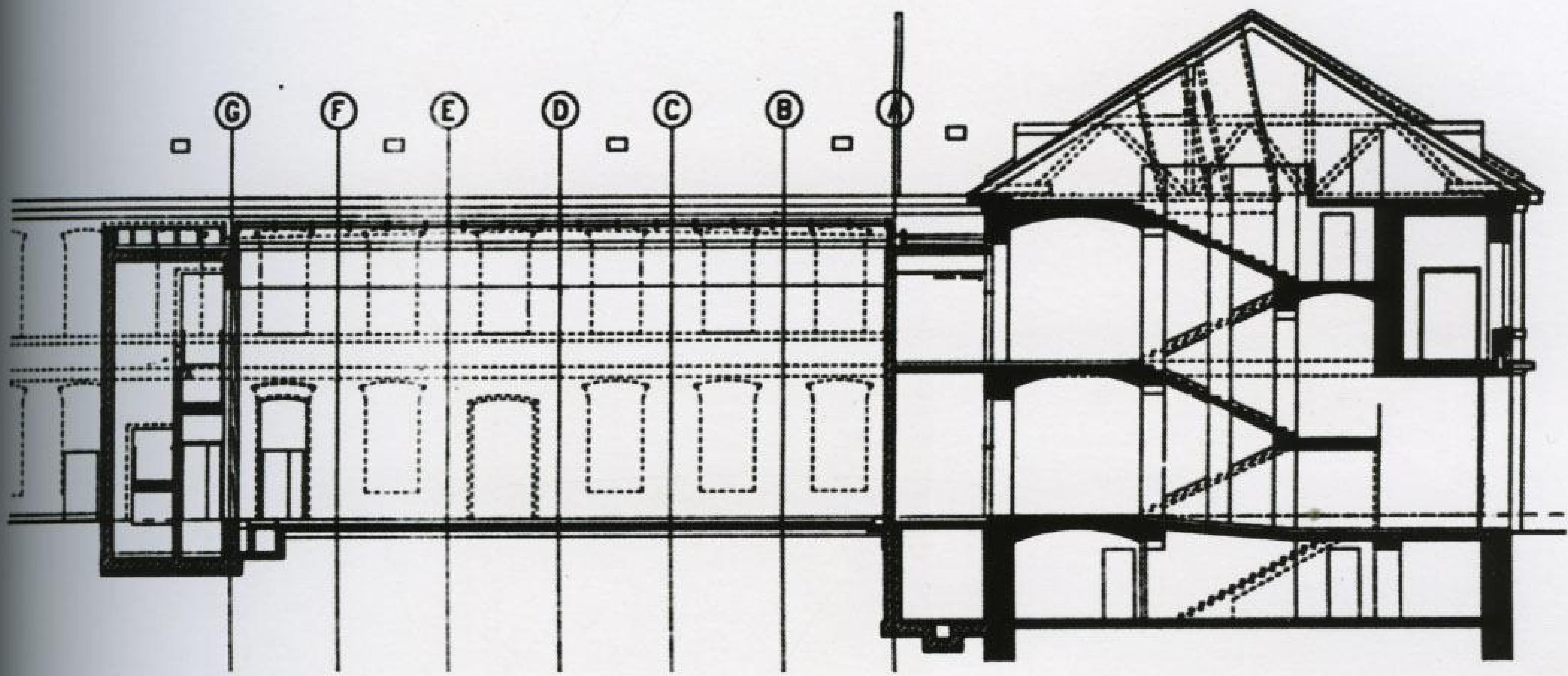


First floor plan



Roof floor plan





section



Adrien Fainsilber & Associates Nouvel Hôtel de Ville de La Flèche

Sarthe, France

The multiple program was to design an administrative building and council chamber building, to renovate the Château des Carmes and the entrance pavilion, and to design the public spaces surrounding the City Hall. Including a city square, a water cloister, a lower square and a footbridge to the adjoining public park.

The site of the City Hall, along the bank of the river Loire, is virtually an island, the entrance being a restored cloister built above the water. The newly created urban spaces are interconnected and linked to the city as well as to the existing squares and park by covered passages, steps and a footbridge.

Fainsilber, in collaboration with the architects Roland Korenbaum and Philippe Bodinier, has managed to integrate simple forms into the landscape by means of contemporary construction techniques that use glass to maintain the strong presence of the environment and to establish the relationship with the existing environment.

The main building is constructed partly over water, partly over land, in order to offer maximum transparency and views over the park and the Loire. The characteristics of the island determined the layout of the design. The curve of the east facade hugs the contour of the banks.

The reconstruction of the cloister gives coherence to the old and new buildings, and creates a new main entrance for the City Hall. The desire was to open it toward the public and to make it the point of union between the town center, the river and the park. The Parvis, the cloister and the lower square are three new public spaces on the promenade offered to pedestrians between the town center and the new views of the canal. These spaces are strongly differentiated and in close relation with the surrounding nature. Two foot bridges over the water and a staircase between the cloister and the lower square create articulations between these new public spaces.

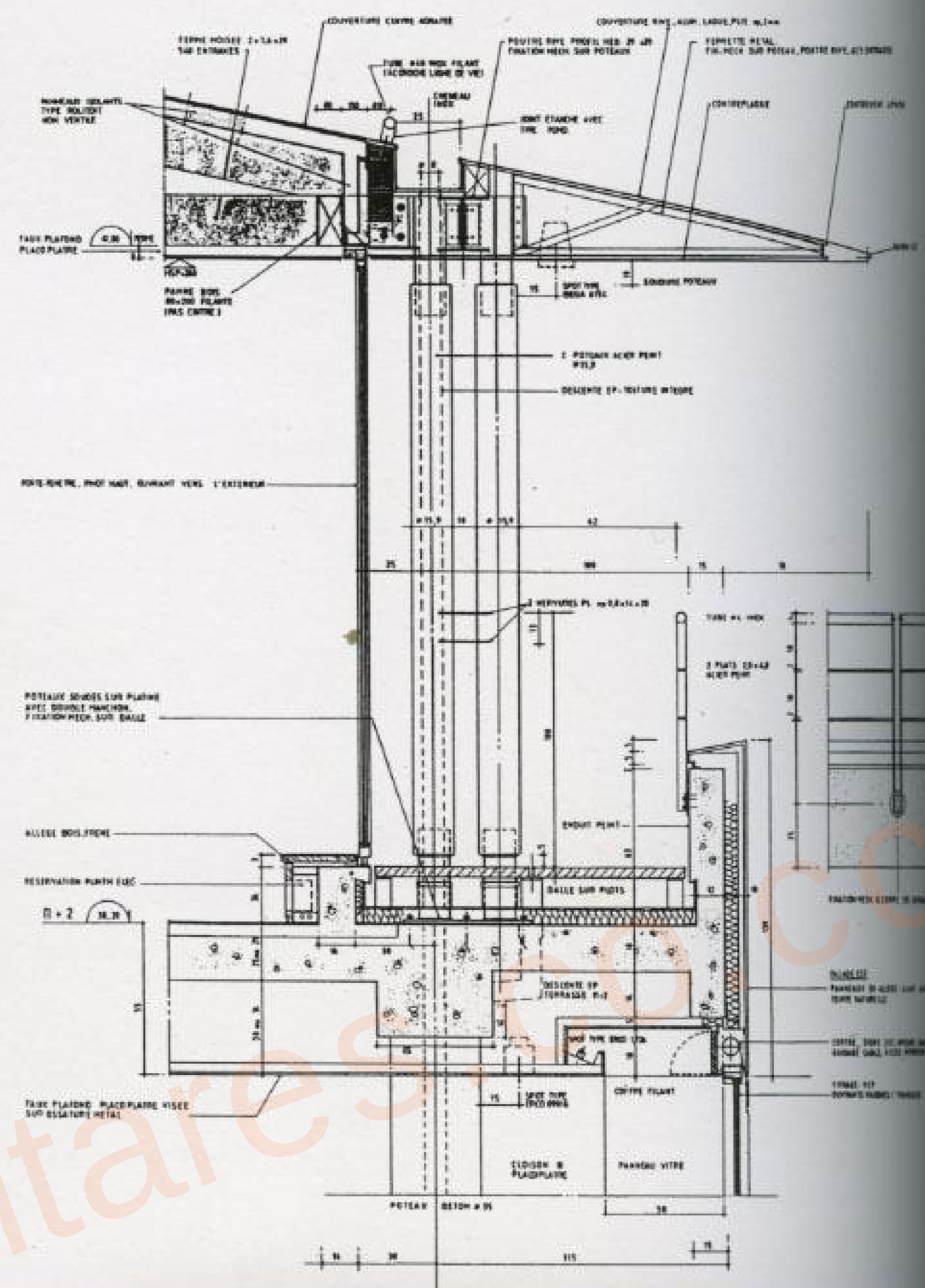
Photographs: Stefan Couturier





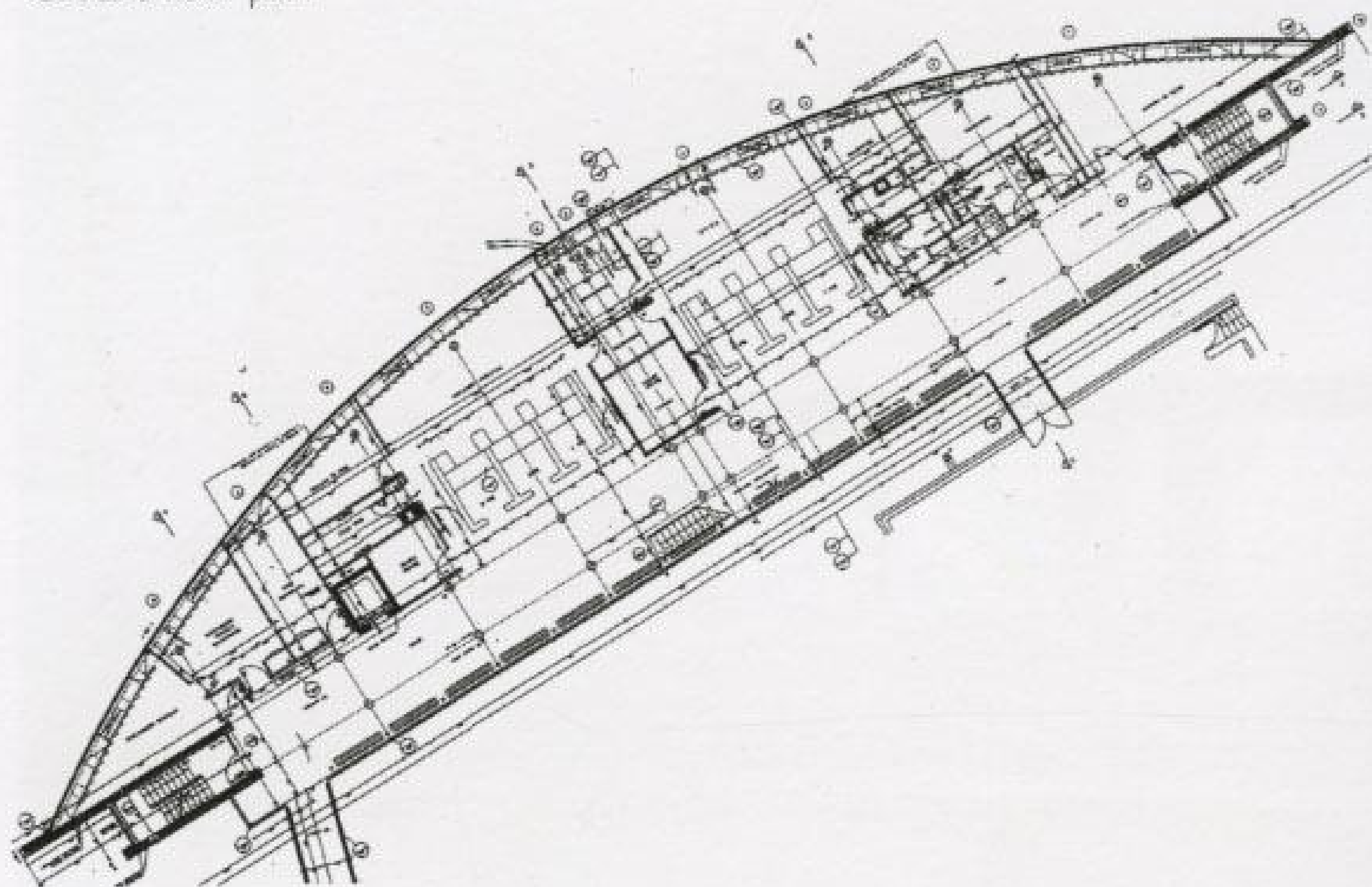


Construction detail

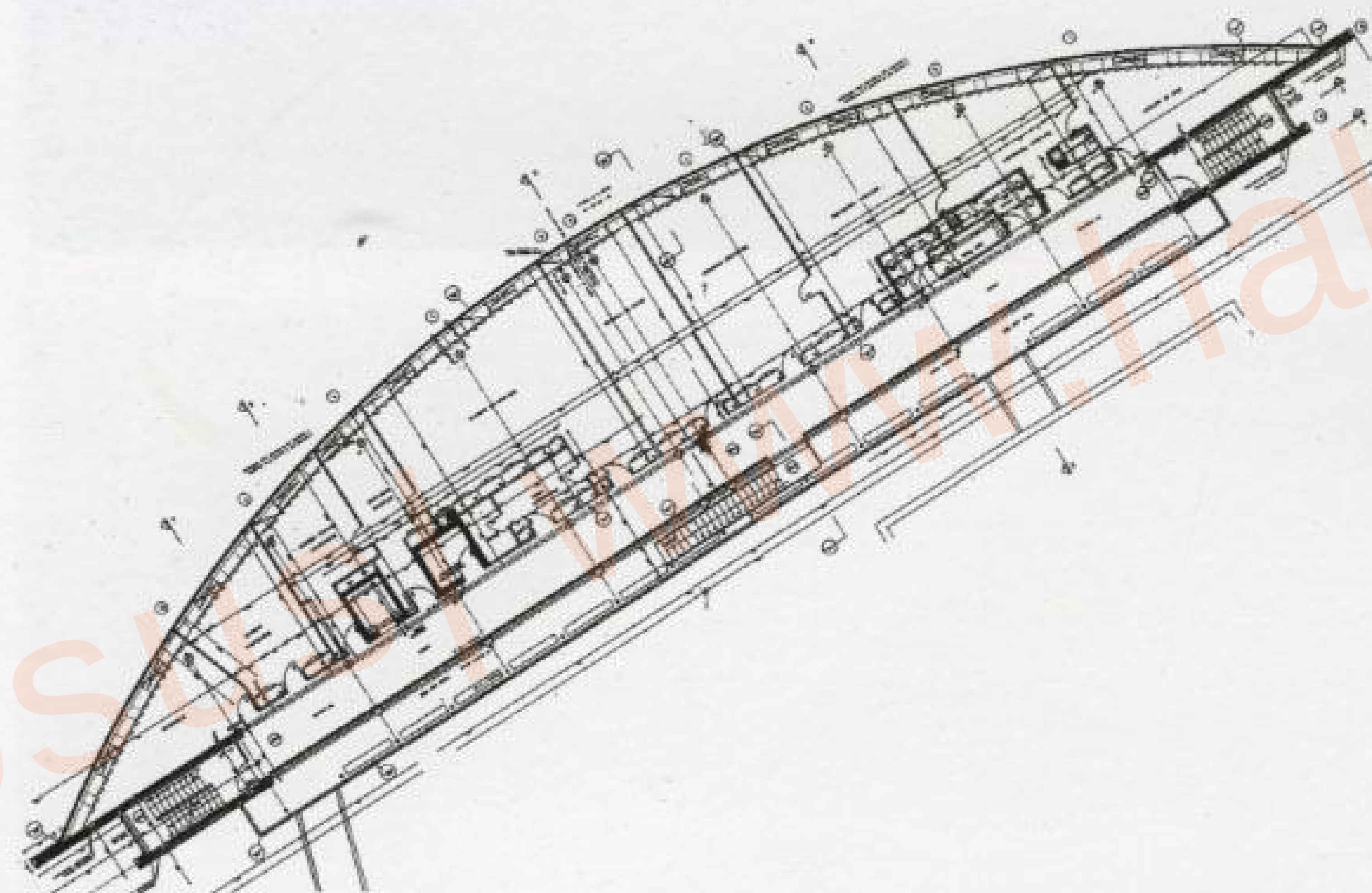




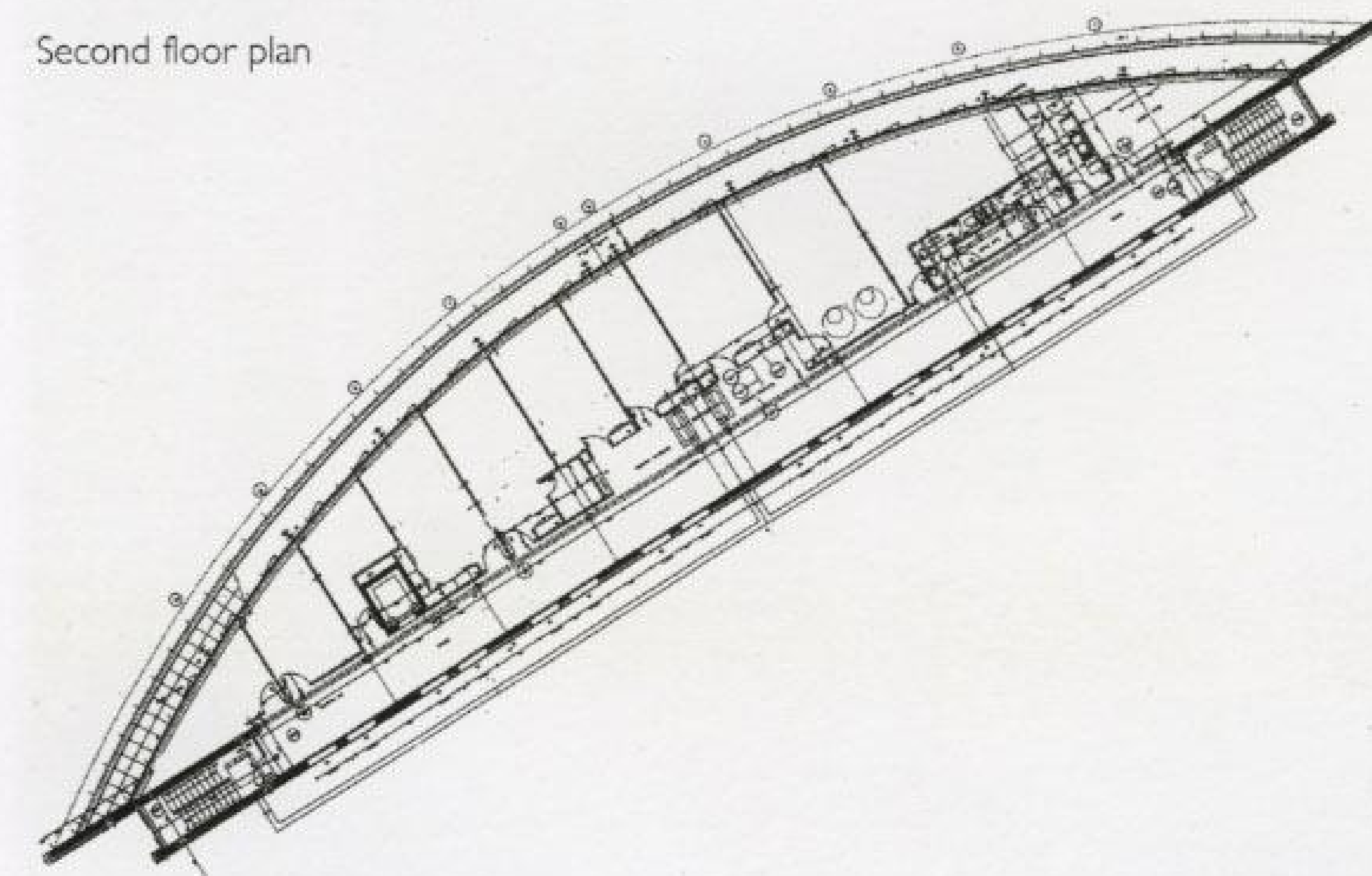
Administration Building.
Ground floor plan



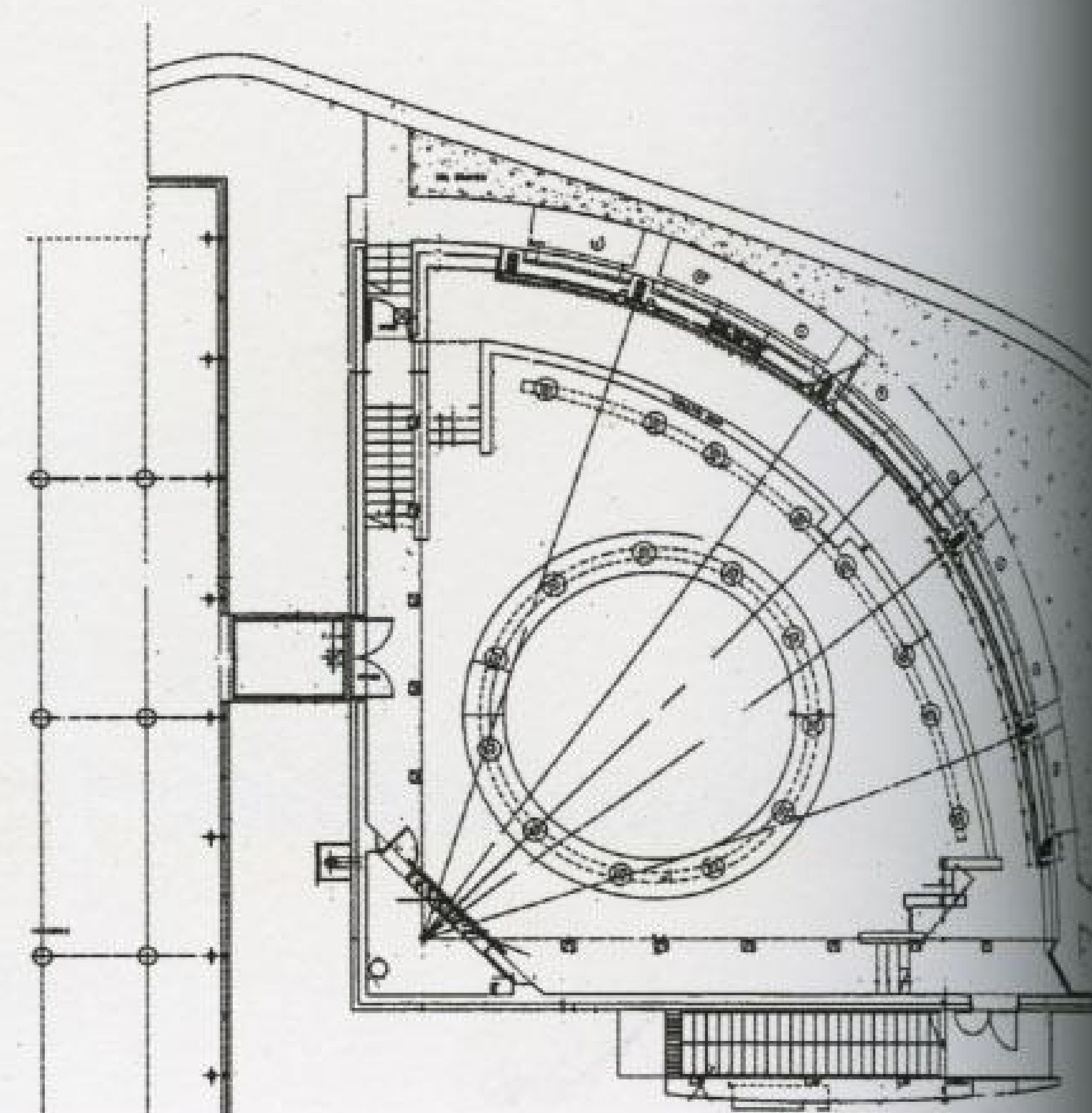
First floor plan



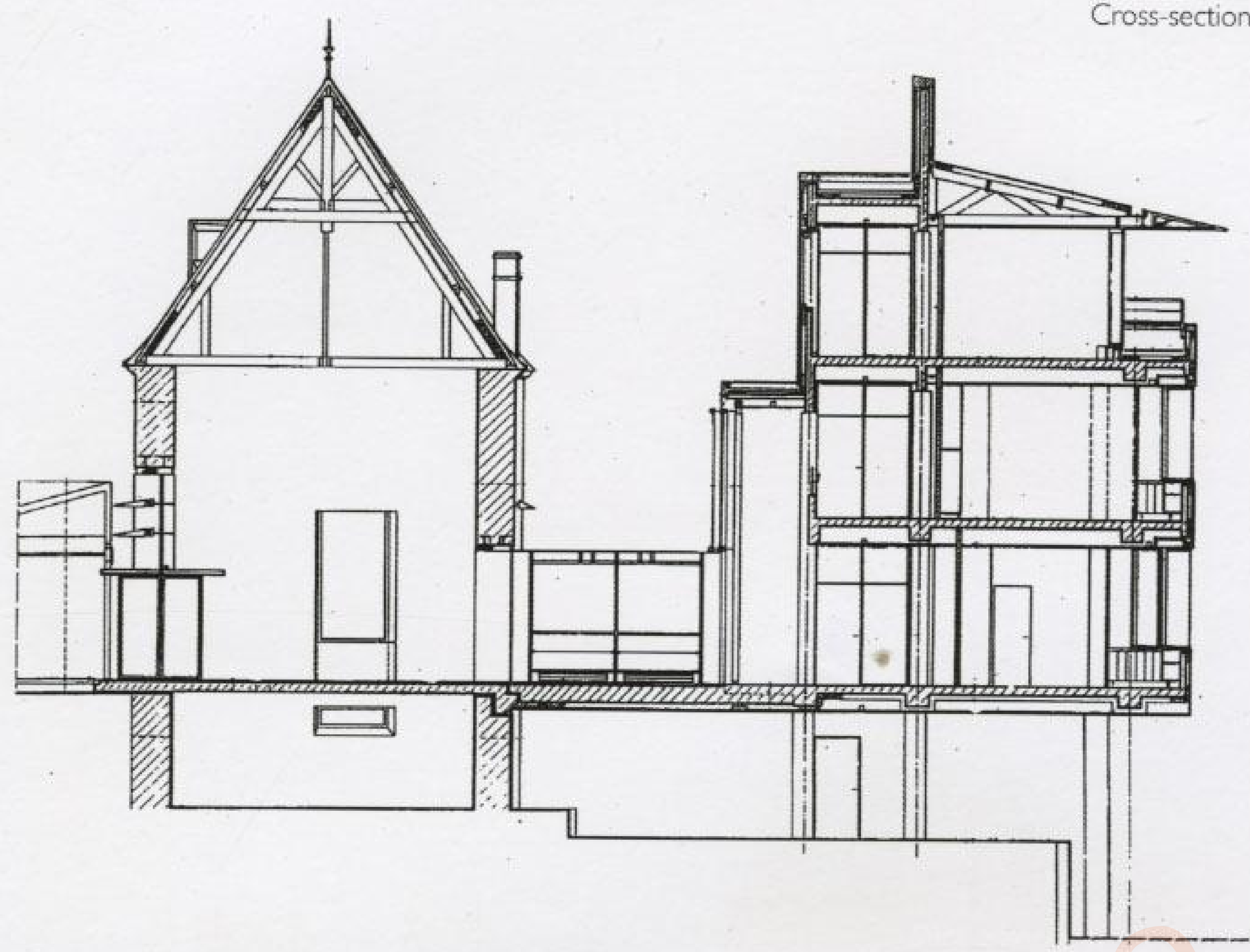
Second floor plan



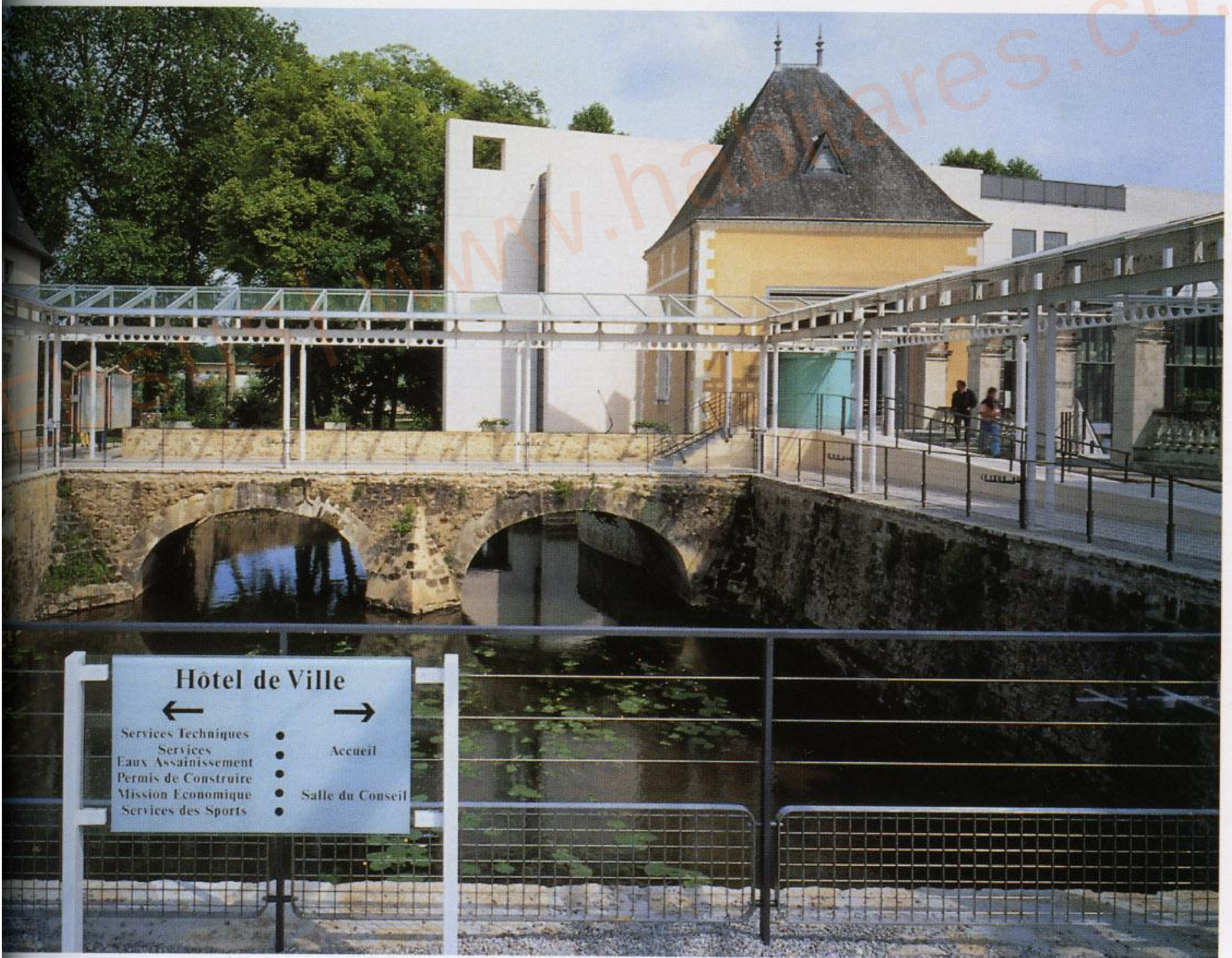
Council Chamber, Ground floor plan



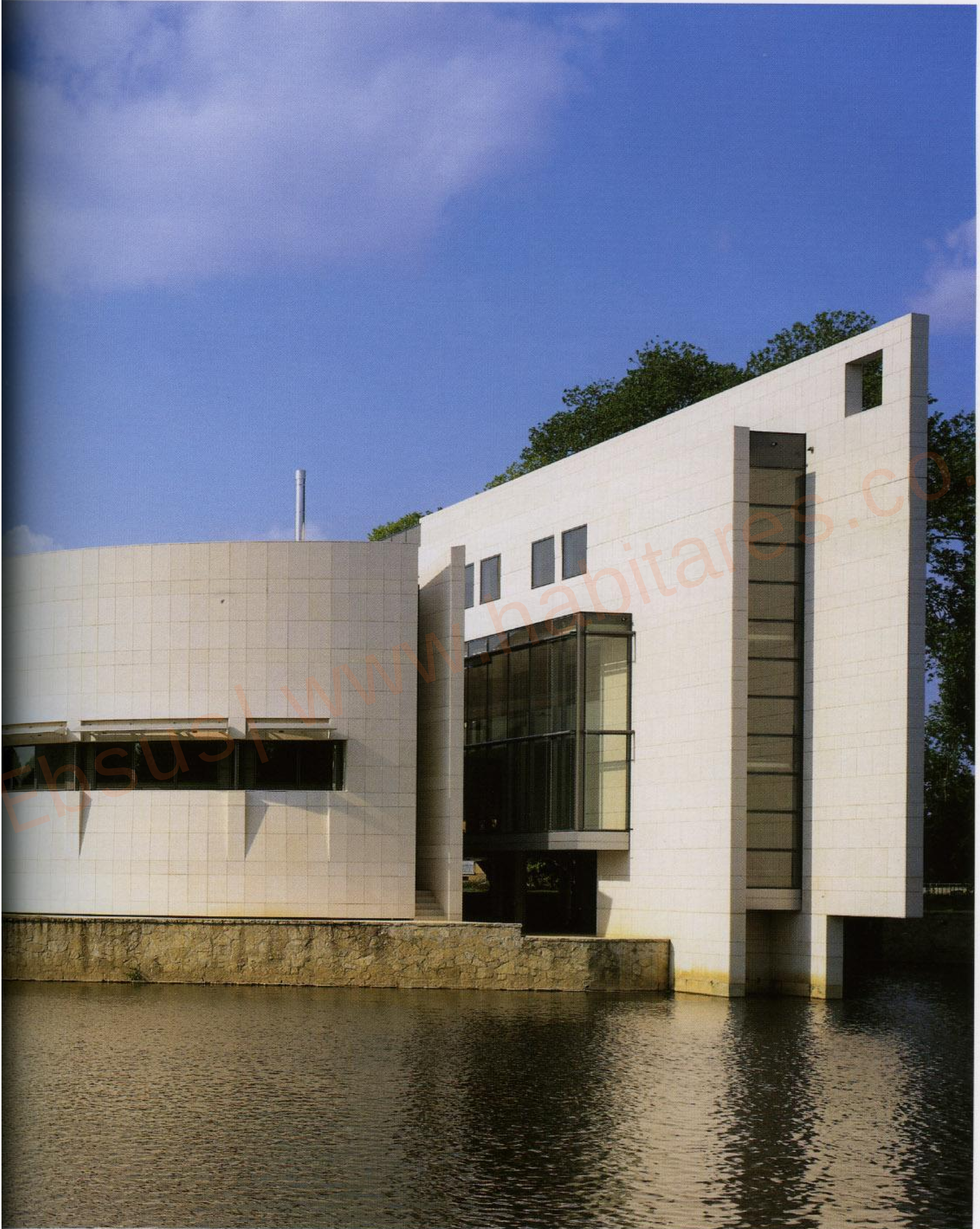
Cross-section



council chamber building is partially constructed
the Loire. This situation gives the building pri-
ged views of the river and the surrounding
tryside.
council chamber is joined to the administrative
ing by a fully glazed overhead walkway.







Gerhard P. Wirth Loft Nürnberg

Nuremberg, Germany

The headquarters of the architect Gerhard Wirth's studio lie within an industrial complex in Nuremberg, in an old center for producing sheets of metal and zinc which later became a zipper factory. After its 1999 restoration, the old factory was made into a diverse, many-sided space which houses the 480 m² work area, a bedroom unit and the architect's loft which occupies 120 m². A new extension was added to the east facade in order to adapt the building to the needs of the new owners. This enlargement was done with a structure of wooden crossbeams, between which are layers of 20 cm mineral wool insulation. Sheets of steel were used for the exterior cladding of the new volume. OSB boards were placed between this cladding and the insulation.

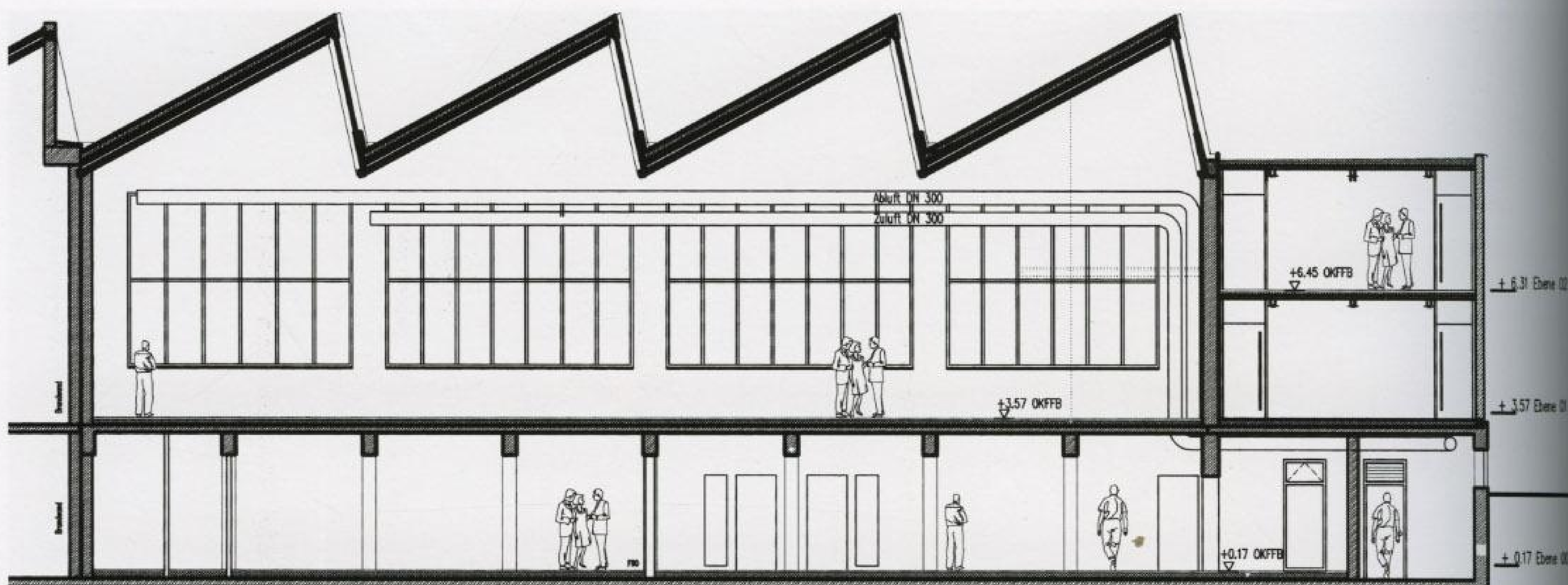
The end result is a two-floor construction. The lower level houses a recreation room, the scale model room, the kitchen, the toilet and bathroom, the boiler room, a multi-purpose room and the loft. A megalith rises from this level to the upper floor.

The first floor, where the entrance to the building is located, harbors a space for group work, a terrace, a meeting room and a sizeable area designed for projects. The latter has a diaphanous feel, with a high ceiling and an abundance of natural light which streams in from the large windows and the skylights fitted into the ceiling. Along with the large windows, these skylights not only constitute an important source of natural light, but they also help reduce energy consumption. The plumbing and power installations have been left bare, thereby sparking remembrances of this building's industrial past. The will to create a flexible, versatile space was a prime consideration in the design concept, resulting in a program that would allow for the interior distribution to be adapted for new uses. Another criterion which influenced the project was the search for ways to achieve a building with sustainable energy.

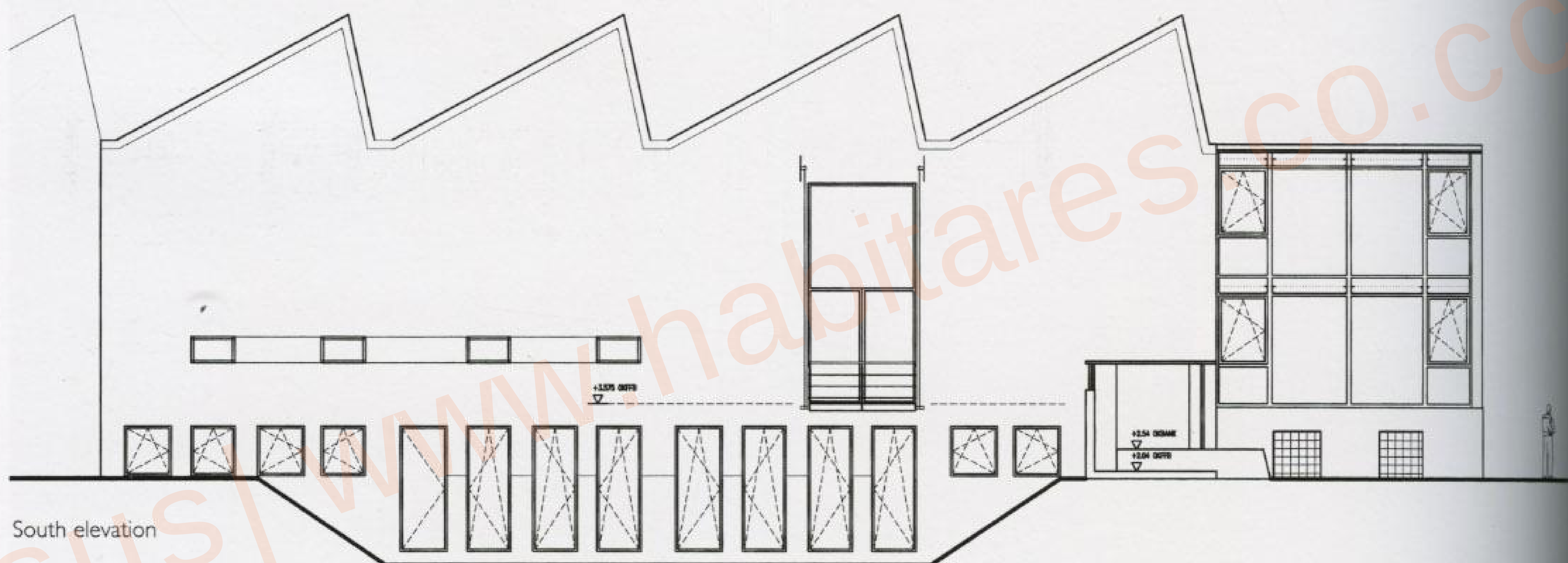
Photographs: Gerhard P. Wirth; Karin Heßmann / Artur





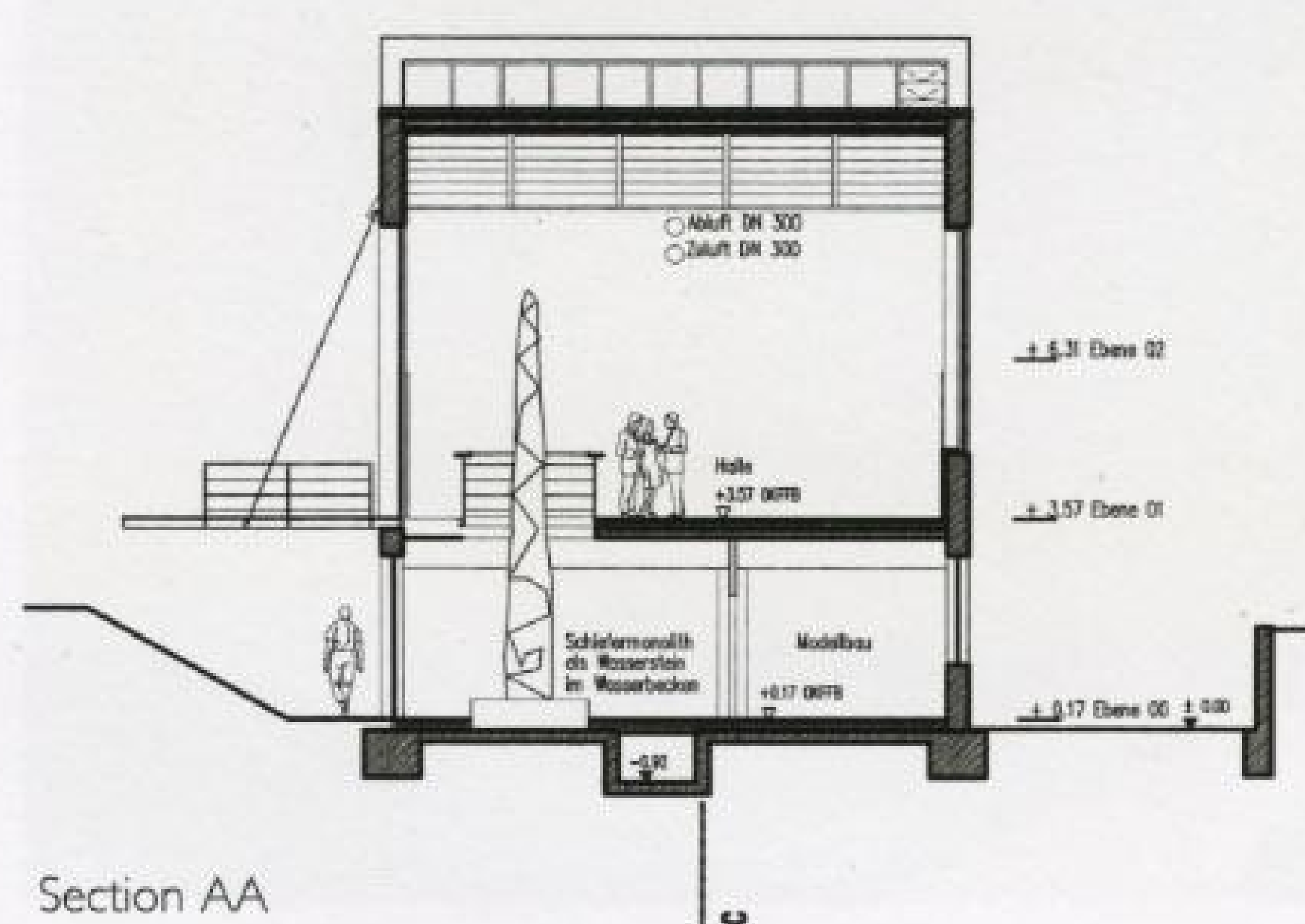


Section CC

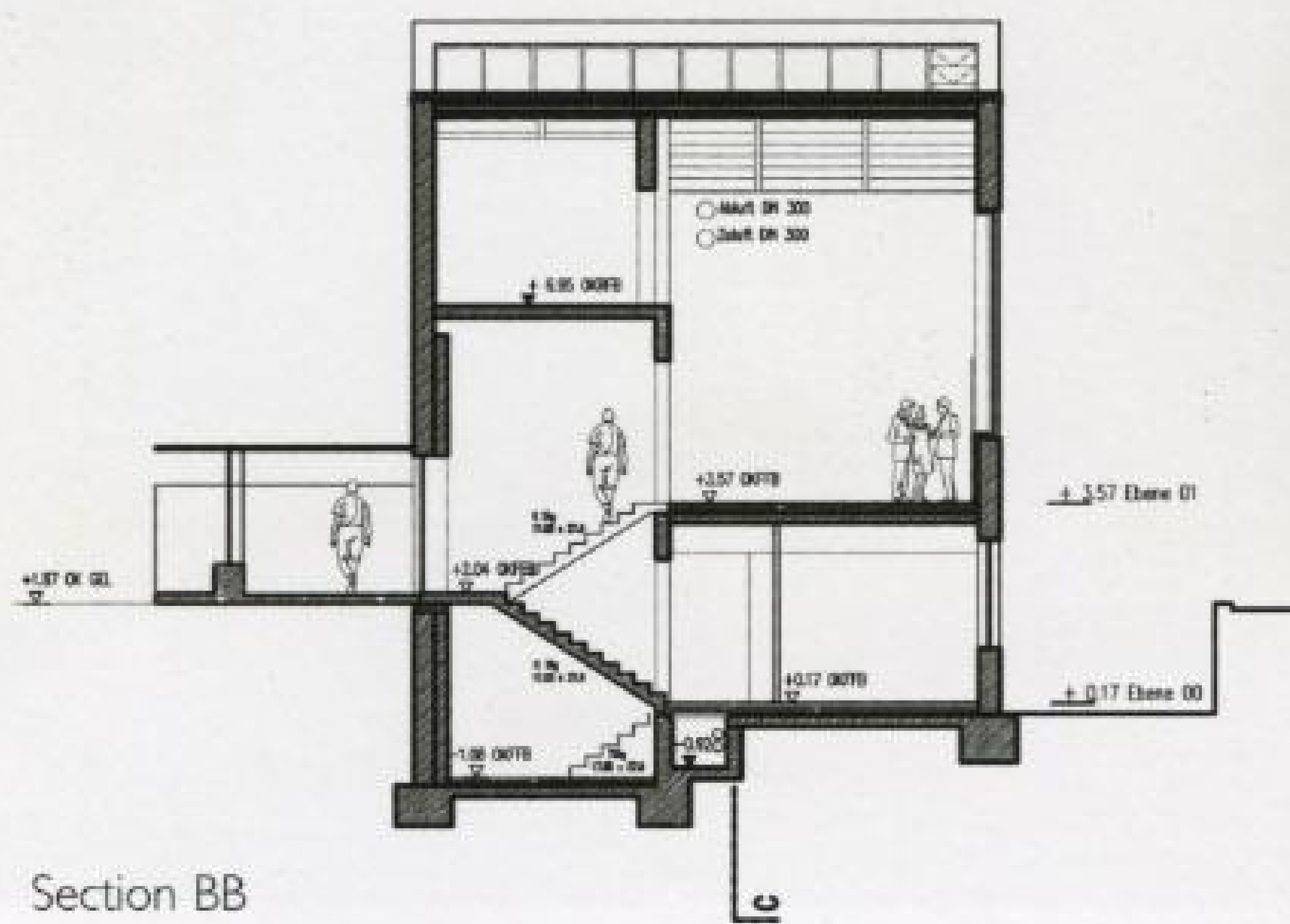


South elevation

The ground floor houses the model workshop, a rest area, the kitchen, the terrace, the services and the architect's loft. From this level a megalith rises to the first floor, where the access to the building, the cafeteria and a studio are located. From the inside, the walls and roof of the building were insulated with panels of polyurethane, foam and mineral wool.



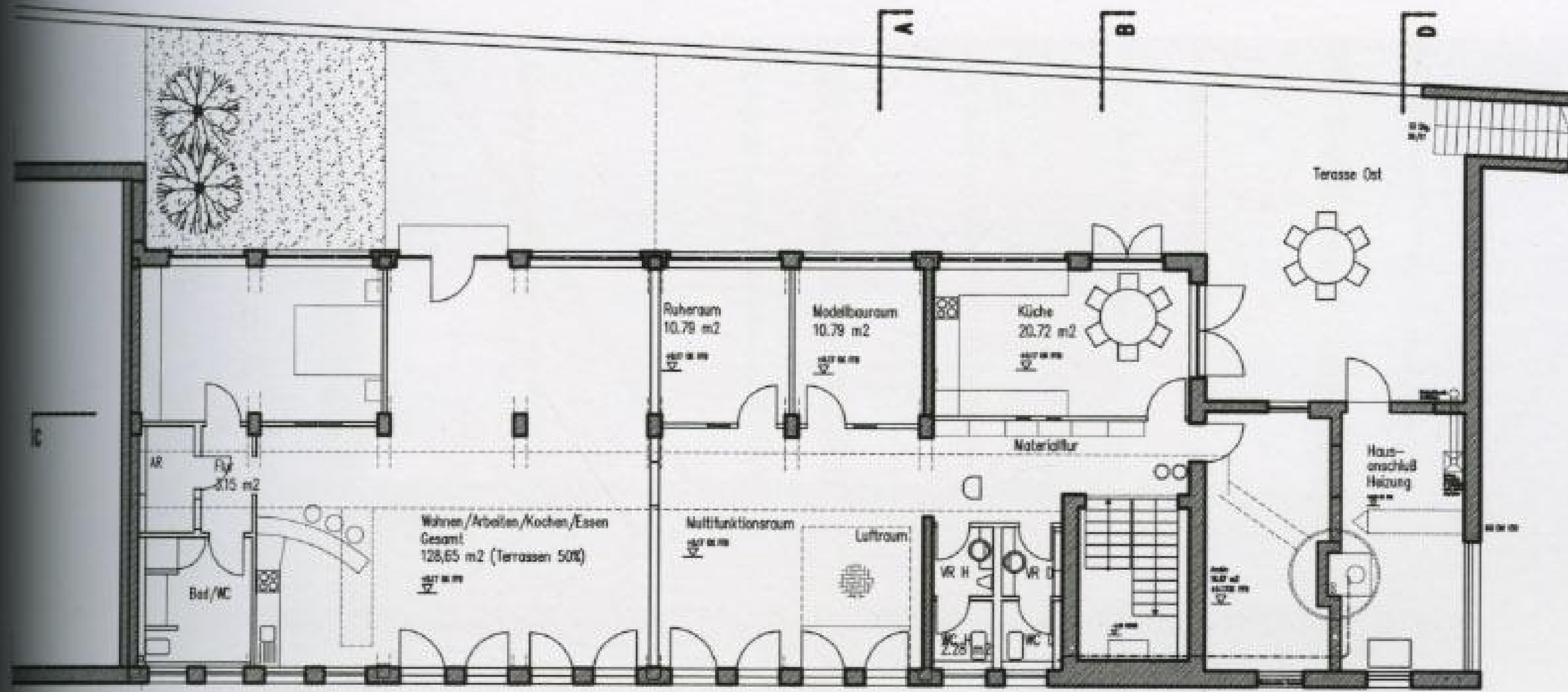
Section AA



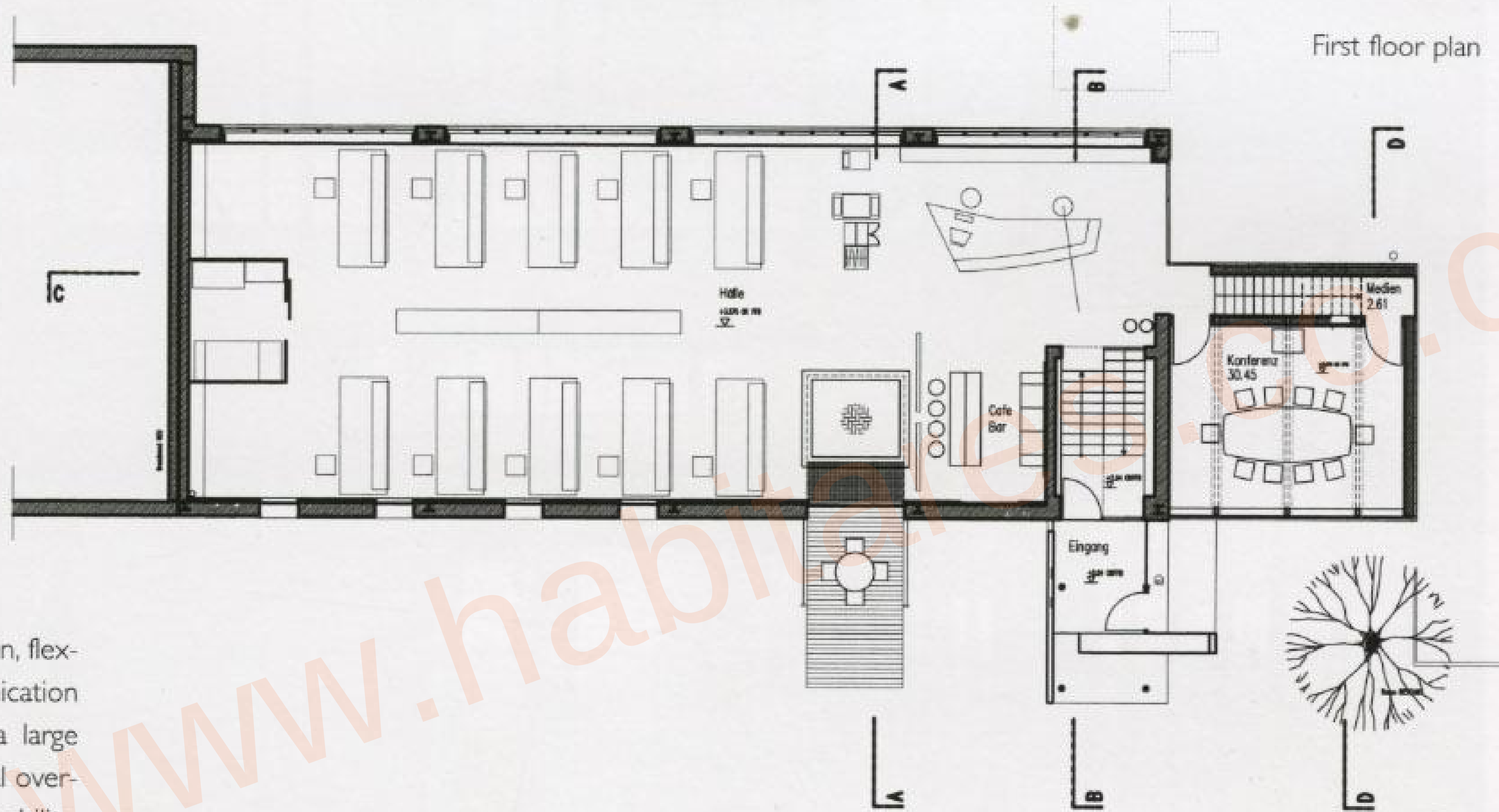
Section BB



East elevation



Ground floor plan



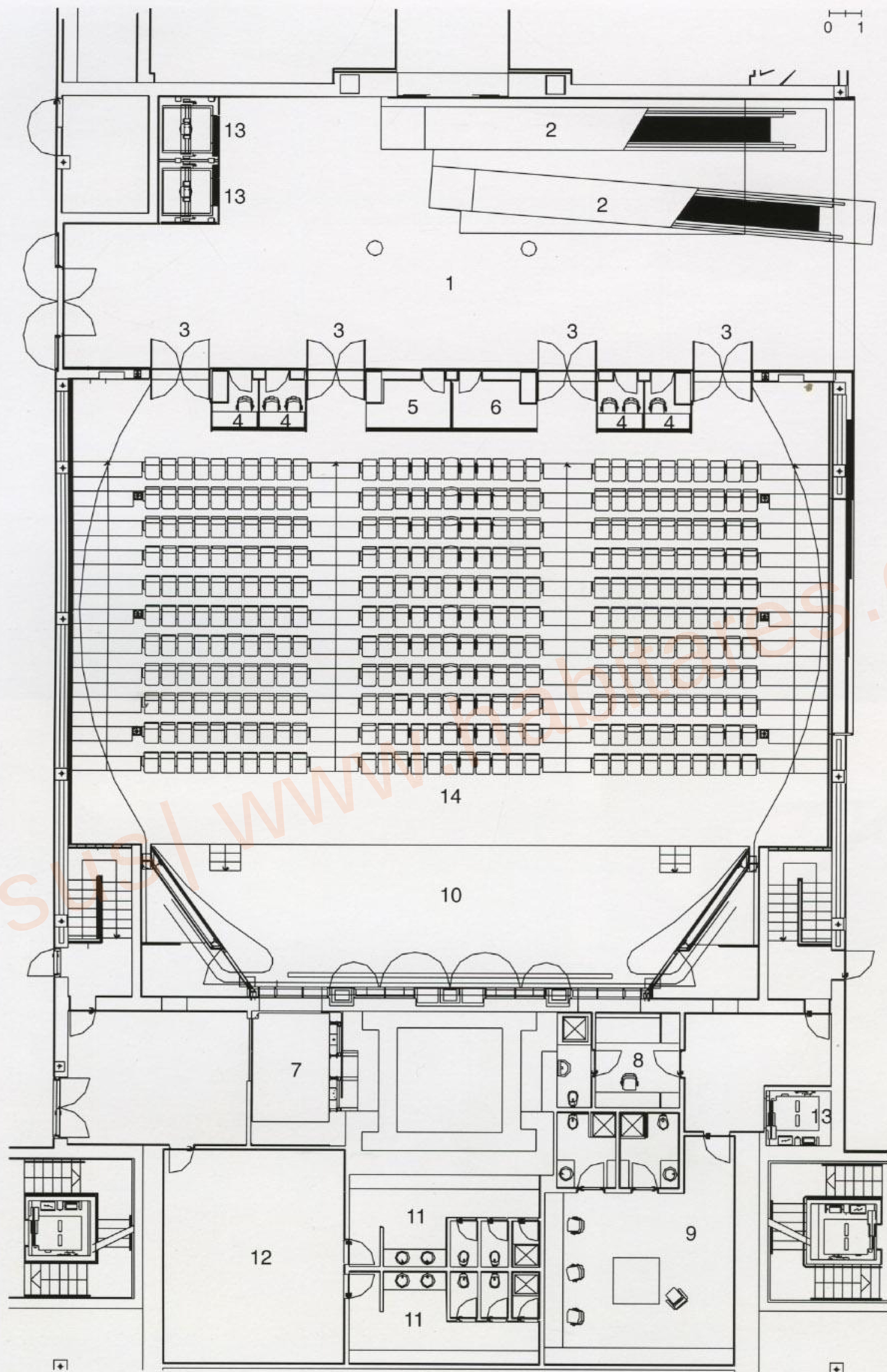
First floor plan

The scheme was inspired by a desire to create an open, flexible working environment that favored communication between the workers. Thus, the studio occupies a large transparent space with very high ceilings and industrial overtones. The desks are on wheels, which facilitates mobility. The upper floor also houses a meeting room.





An extension was added to the two floors of the original building. The addition to the shed hall was built using wooden studs and features a stainless-steel facade. The exterior of the building is in brickwork.



- 1. Lobby
- 2. Entrance escalator to exhibition
- 3. Auditorium entrance
- 4. Translator's booth
- 5. Screening room
- 6. Sound room
- 7. Service elevator
- 8. Individual dressing room
- 9. General dressing room
- 10. Stage
- 11. Bathroom
- 12. Dressing room
- 13. Elevator
- 14. Auditorium seating

Auditorium floor plan



Ignacio Mendaro Corsini San Marcos Cultural Center and Toledo Municipal Archives

Toledo, Spain

The project was made up of three clear and distinct, yet interconnected, parts. The first was the consolidation of the church ruins to keep it from collapsing, the second was its rehabilitation and adaptation for its new use as a cultural center and the third was the adding on of a new floor to house the Municipal Archives of Toledo. Each phase had to be linked to the others, forming part of the whole with the creation of private patios and a public square.

When building the Municipal Archives, which was to occupy part of the plot where the old convent once stood, the architects took on the commitment to reconstruct an urban fabric whose public face was the most architecturally degraded portion of the complex of buildings.

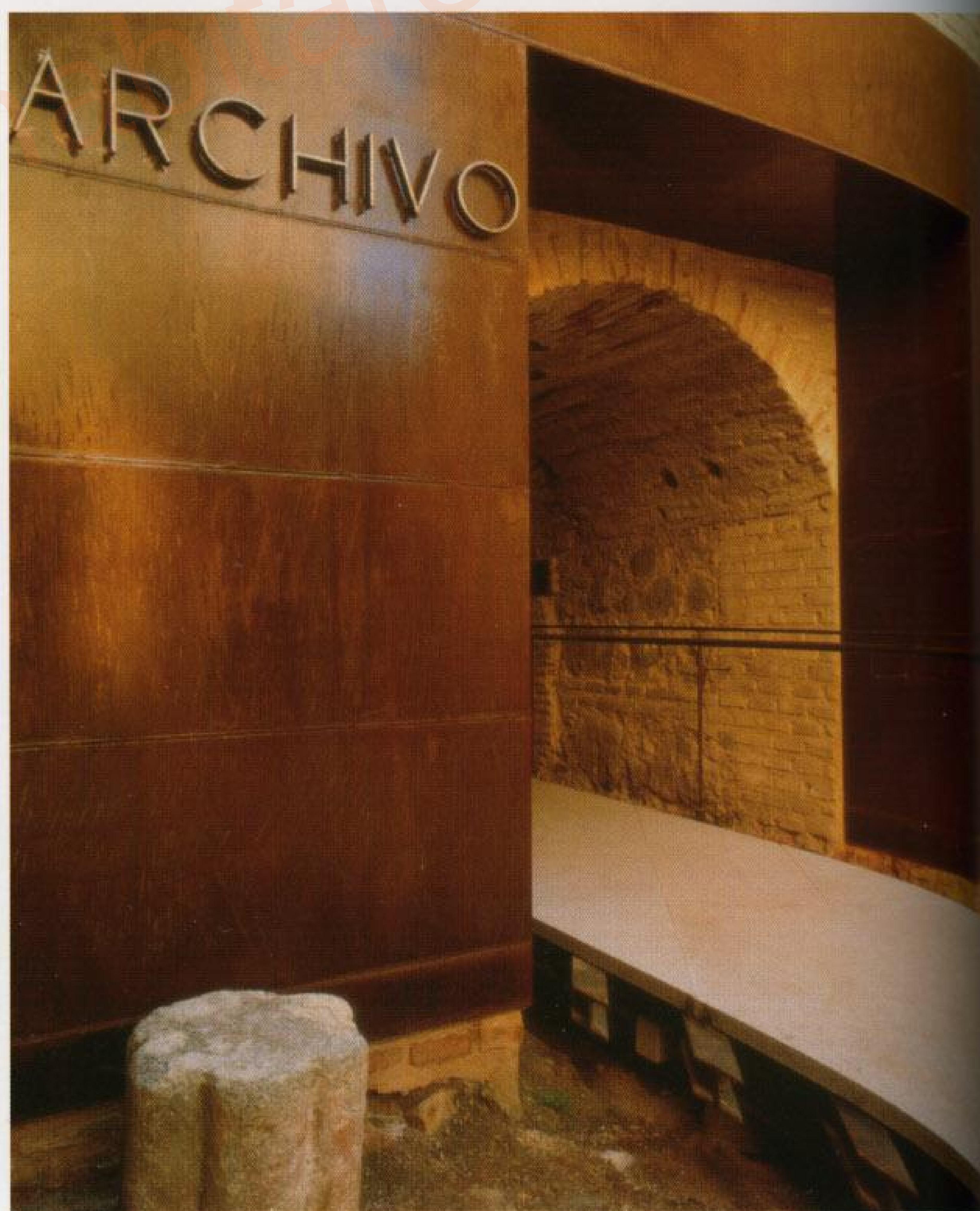
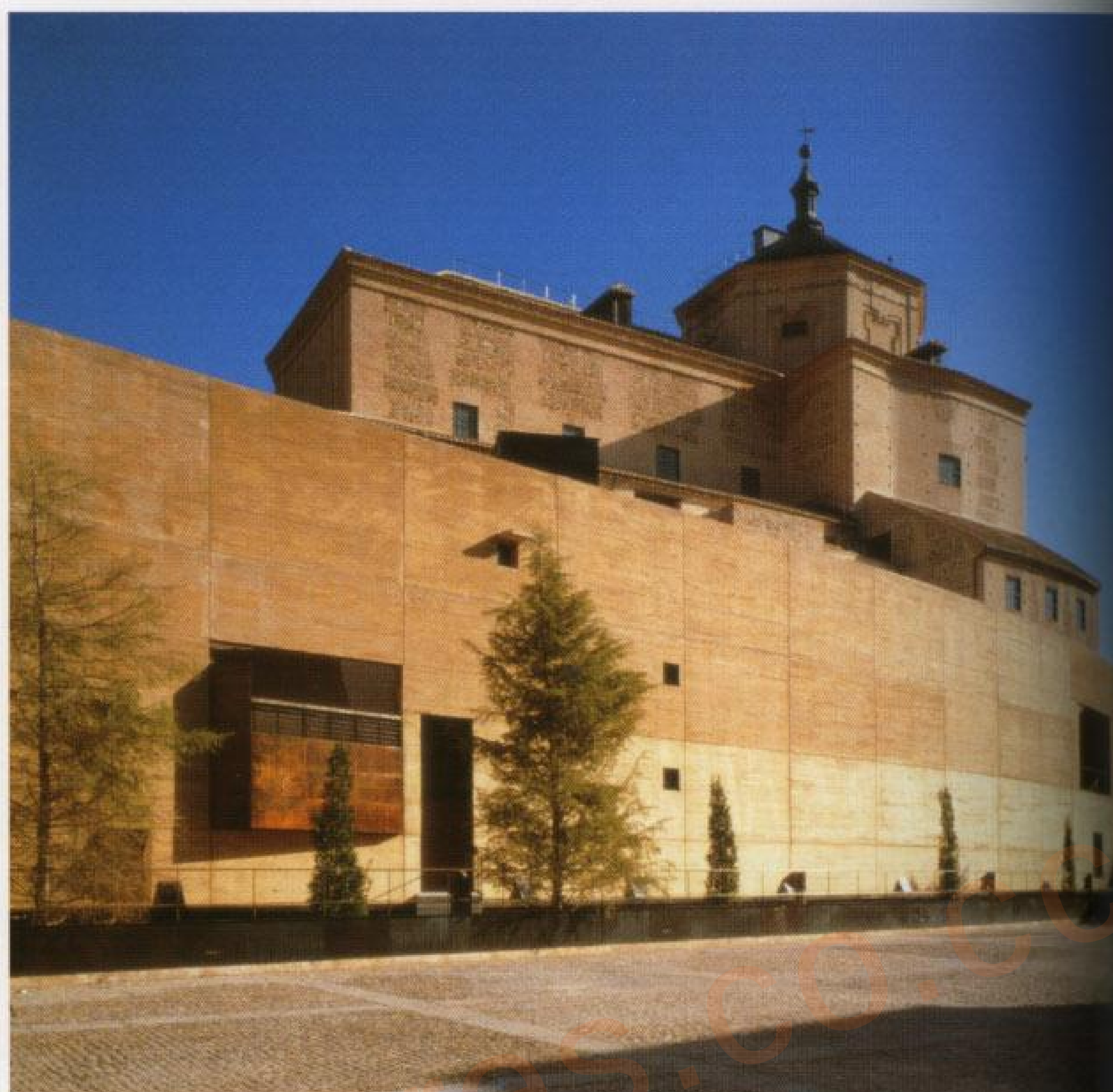
An immense plinth-like wall was built which follows the foundation lines of the old convent and which brings out the true dignity of the existing building: the monumental volumetry of the church with its lateral naves and sacristy.

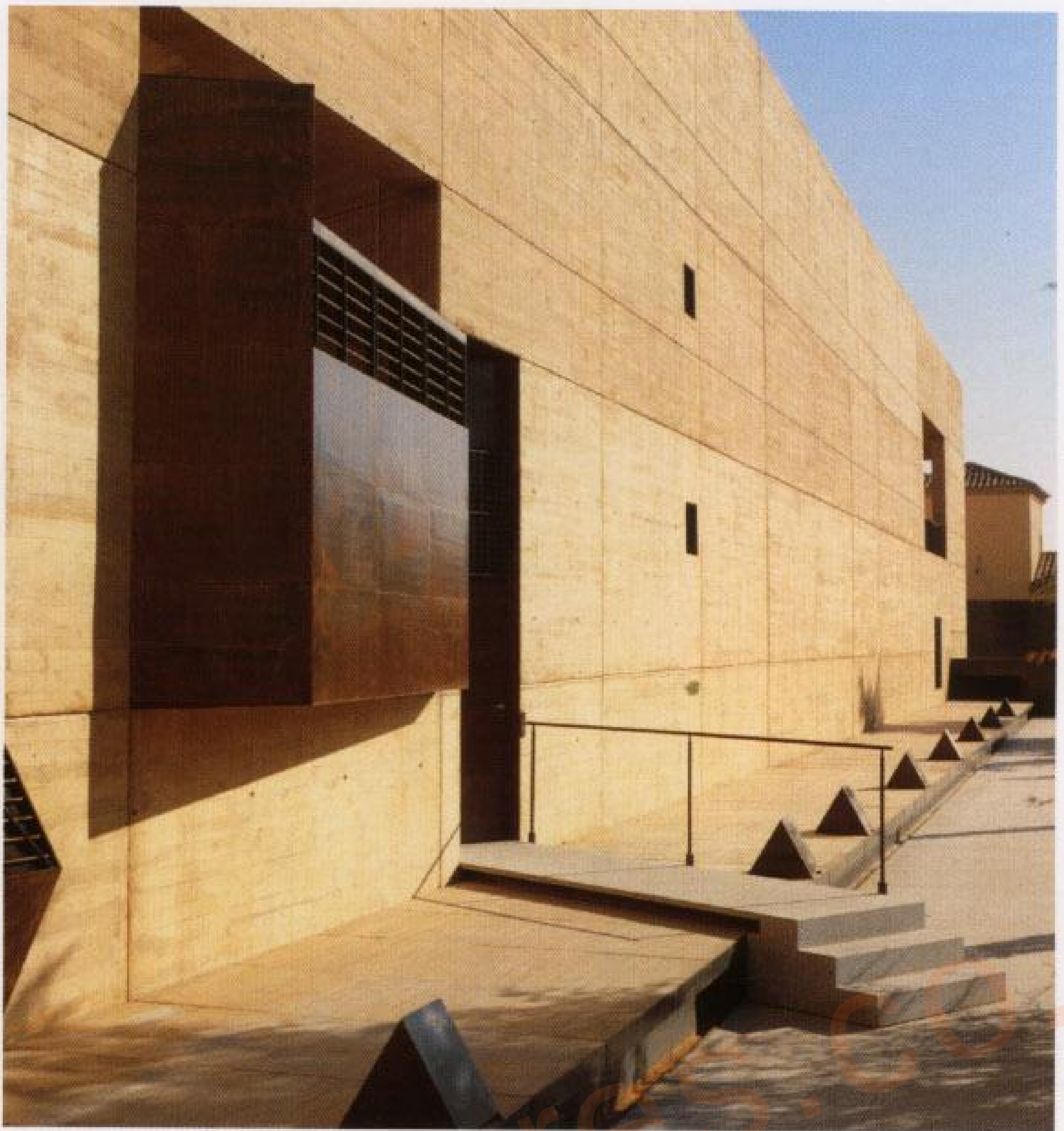
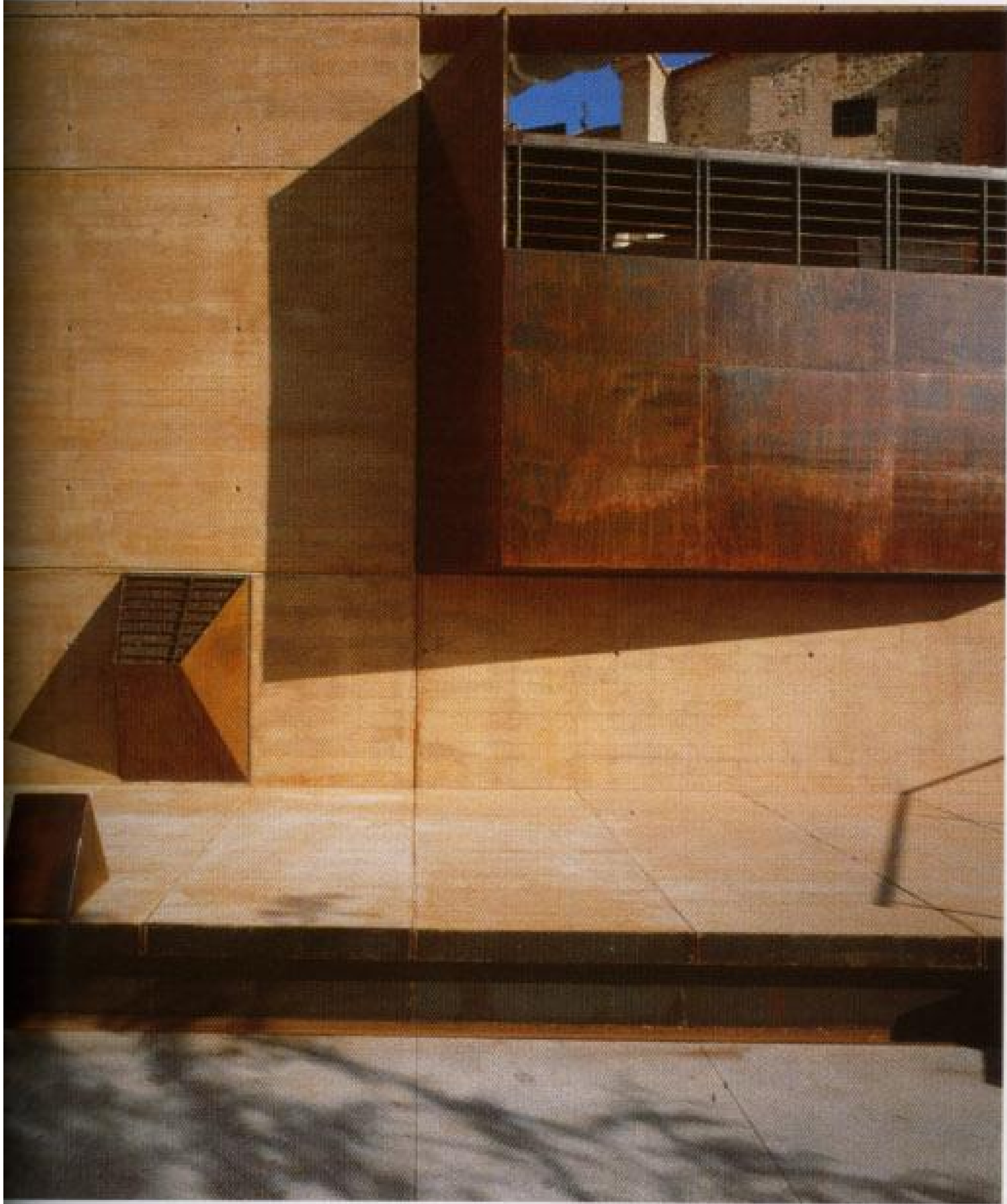
The strength of wall engineering, so commonplace and deeply rooted in our cities, was sought. The wall was built of concrete and, in spite of the voices raised against a project of such characteristics in a historically significant city, the design scheme refers precisely to the timelessness of this material which the Romans and Arabs used long ago and which is still in current usage. Large voids were opened up in this wall which, in their own way, further highlight the transparency of the inner patios.

Special care was taken with the planks of the formwork, which is, in places, done with thick steel plates, placed in a seemingly random formation, creating voids and lamps.

During the course of the work, the discovery of archaeological remains obliged changes in the design scheme, thereby turning a problem into the project's virtue – the remains of the past now live alongside the new architecture. Thus, the entranceway via the archaeological remains has been given a minimalist treatment in the effort to give a natural response to a cultural requirement; modifications have been made to the Archives whenever a Roman furnace or Arabian well was found. Far from covering them up, they have been put on display, adjusting forms, lighting and architectonic resources accordingly.

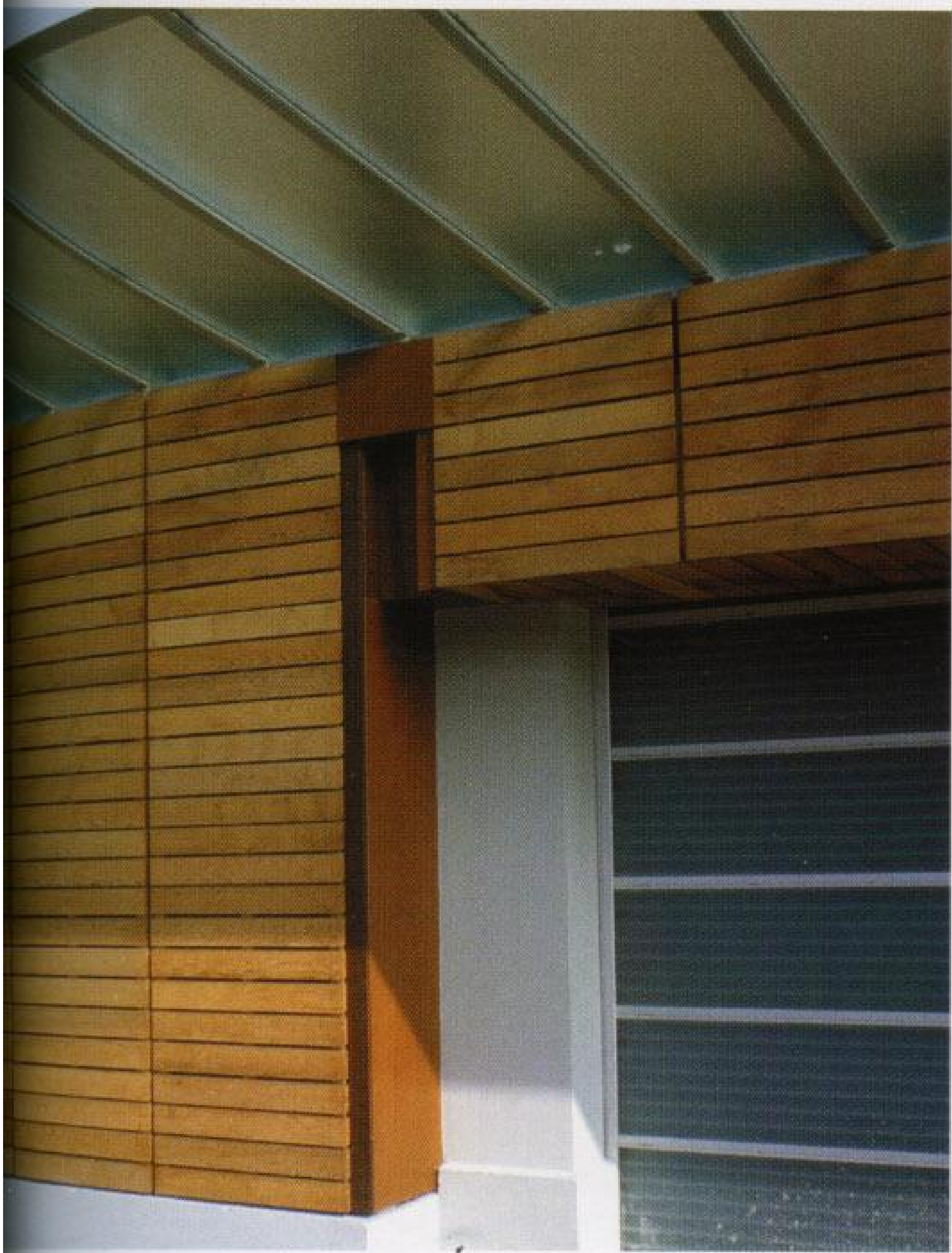
Photographs: Lluís Casals



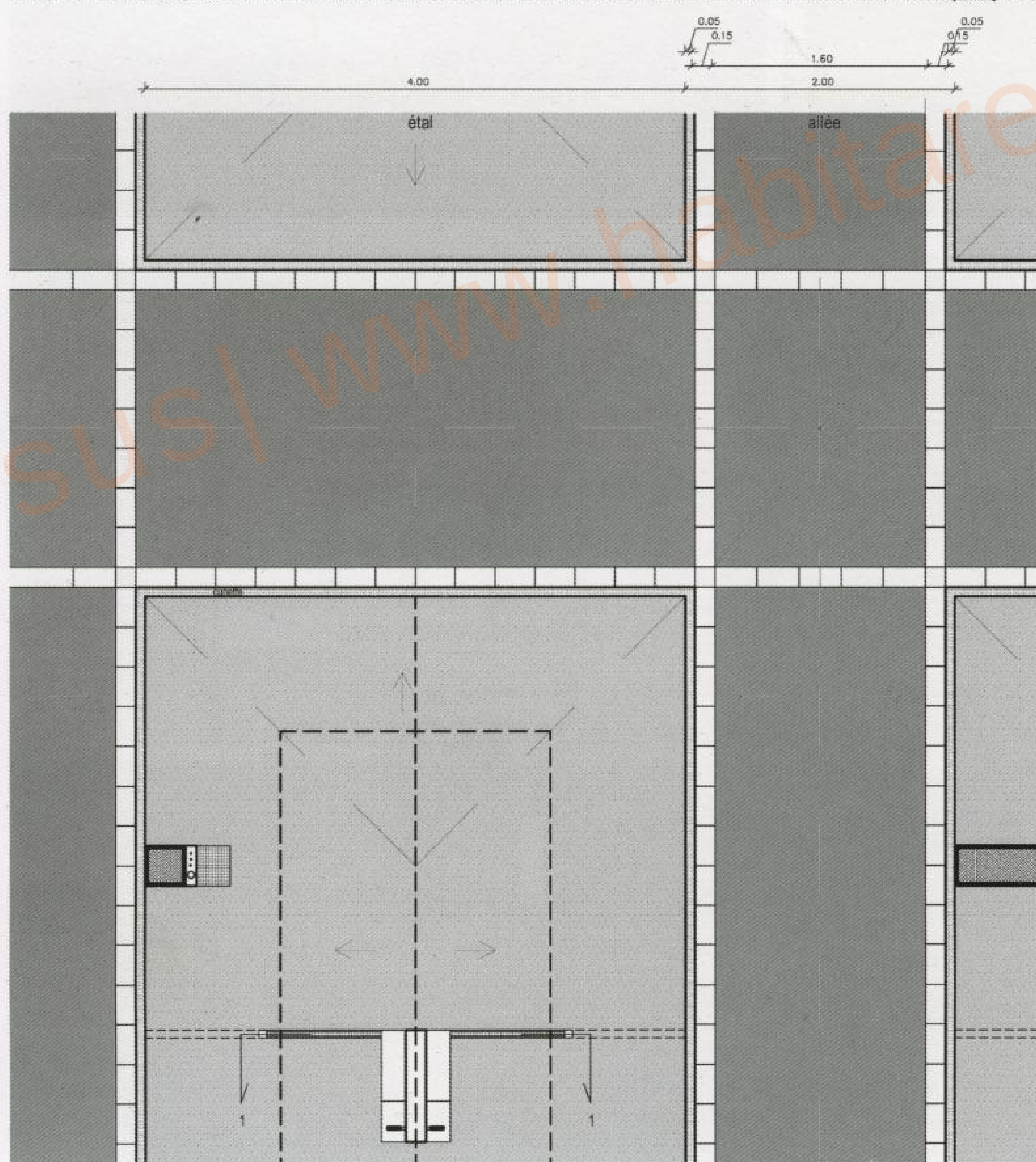
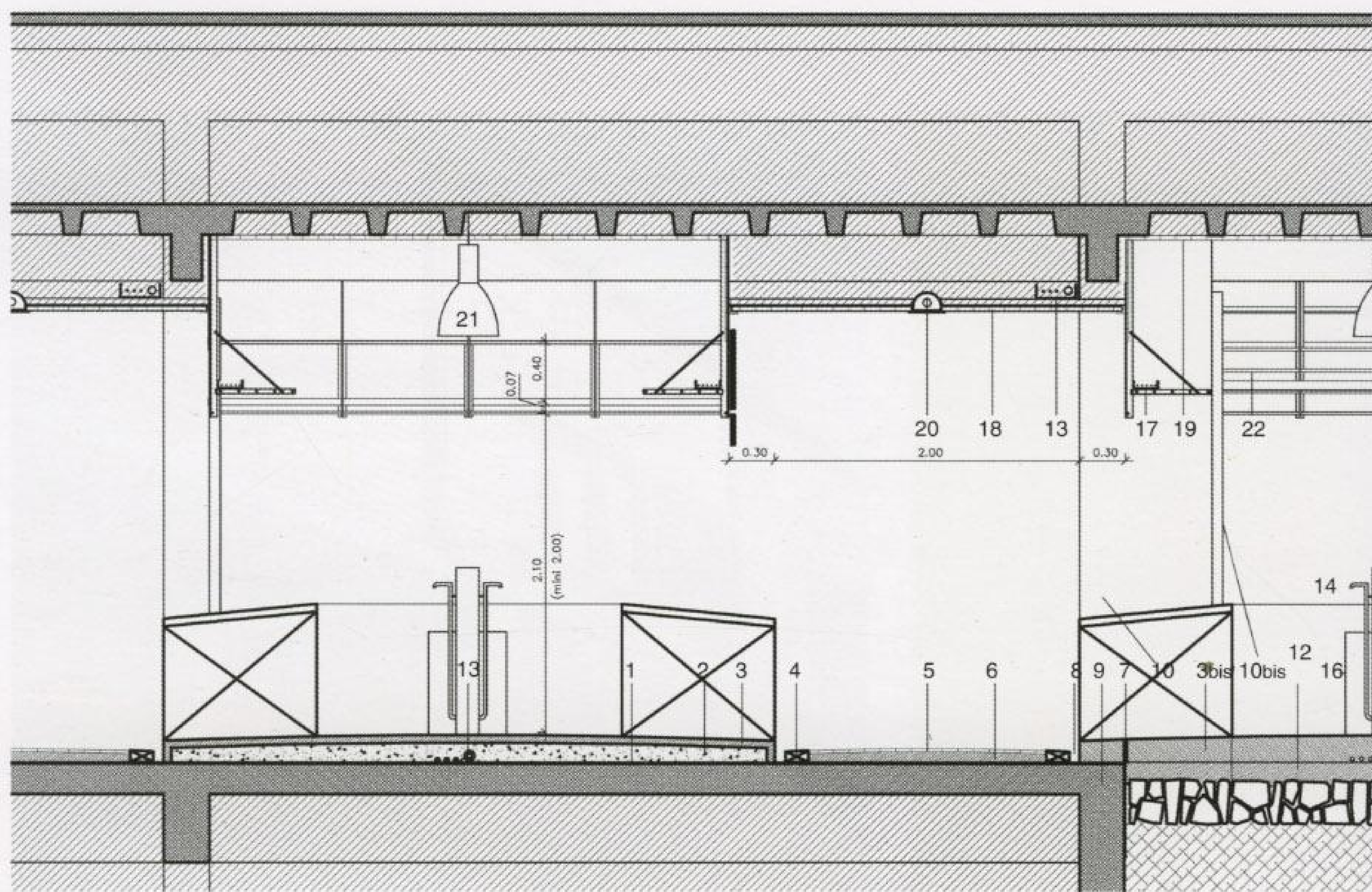


The concrete wall of the Municipal Archives has been brought into harmony with the golden hues of Toledo through the use of natural coloring mixed into the mortar.

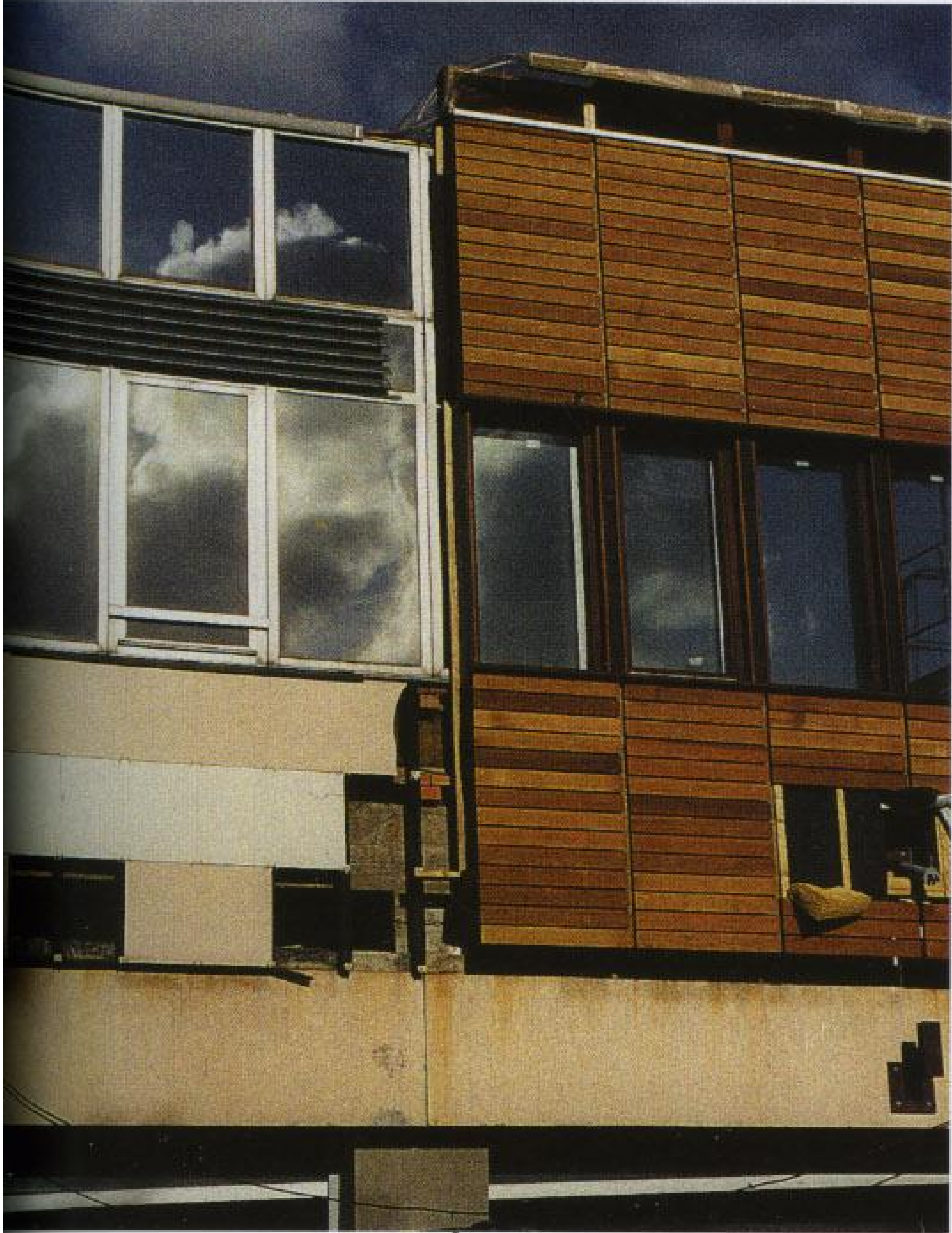




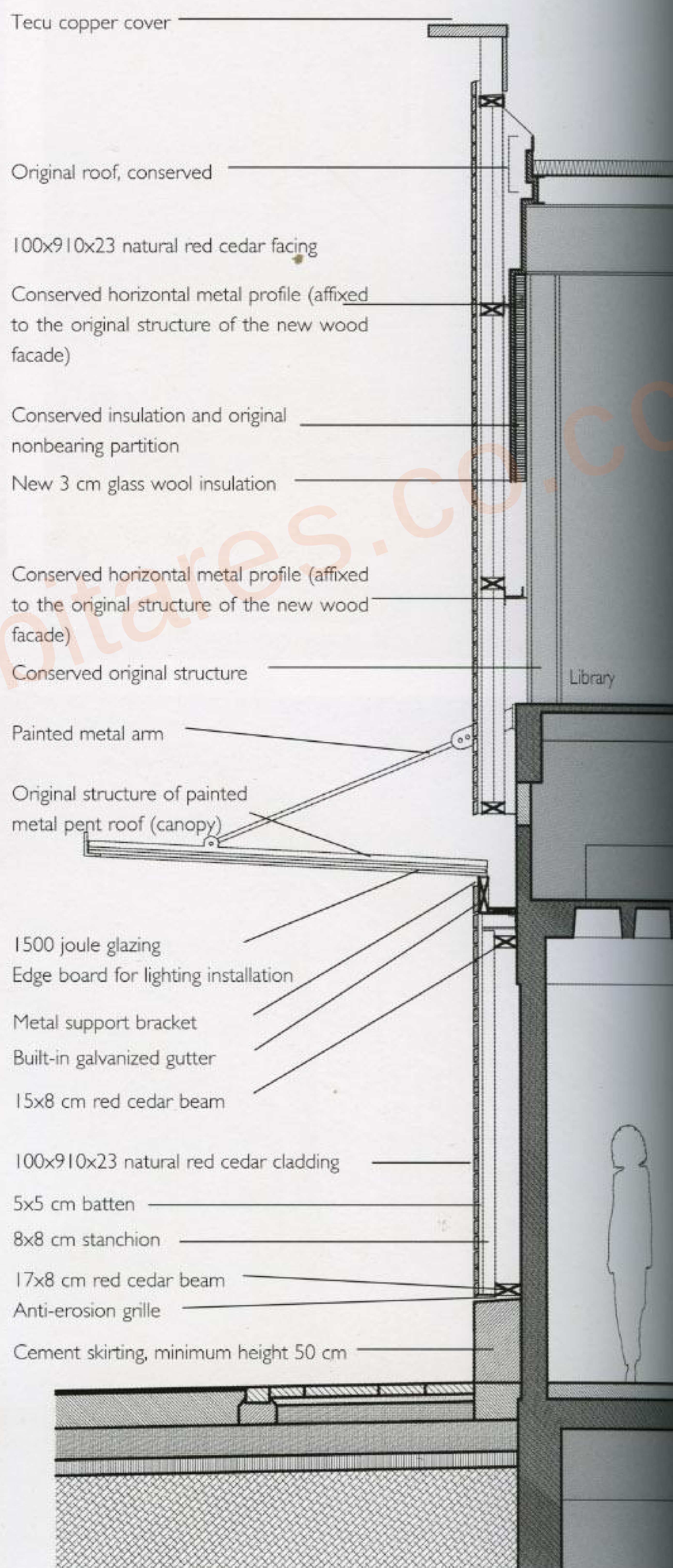
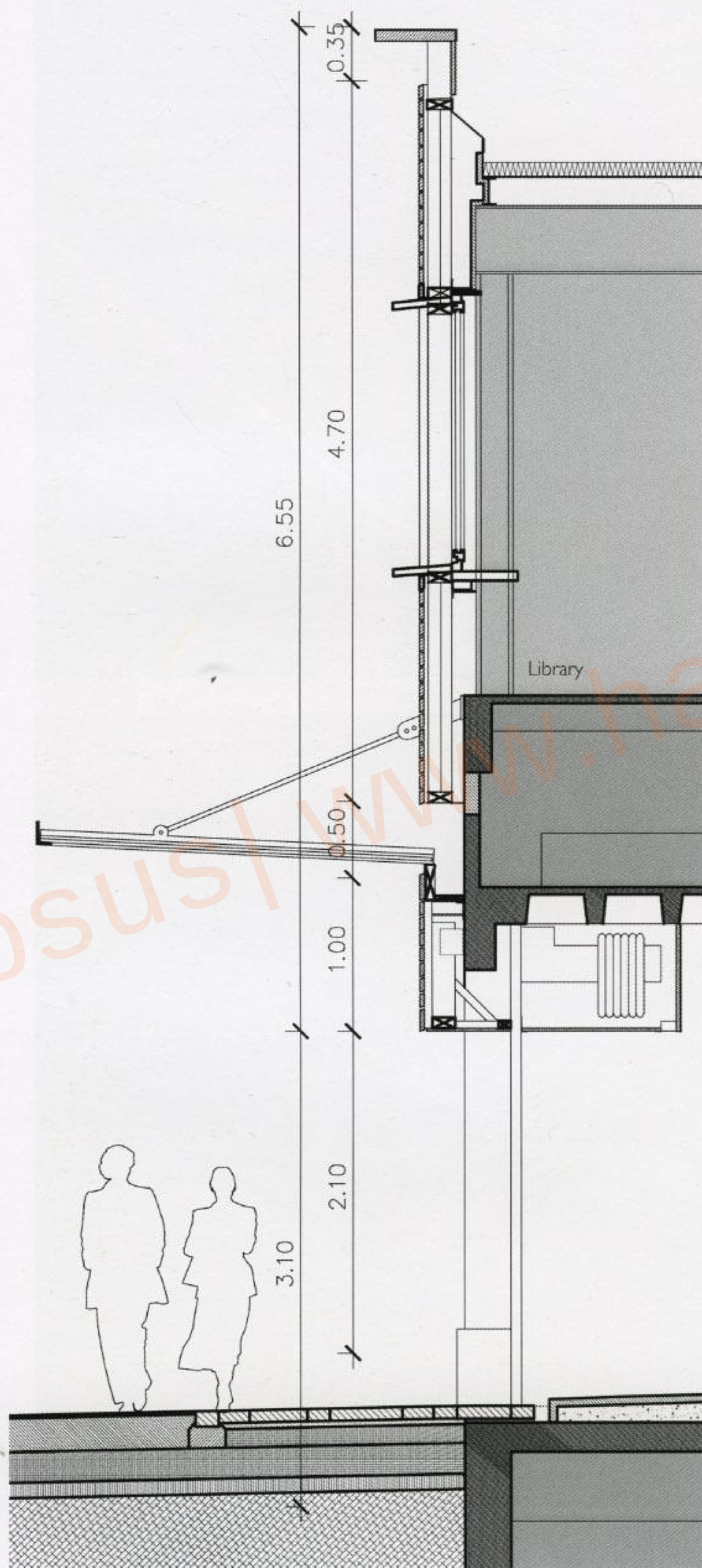
Construction detail of metal interior

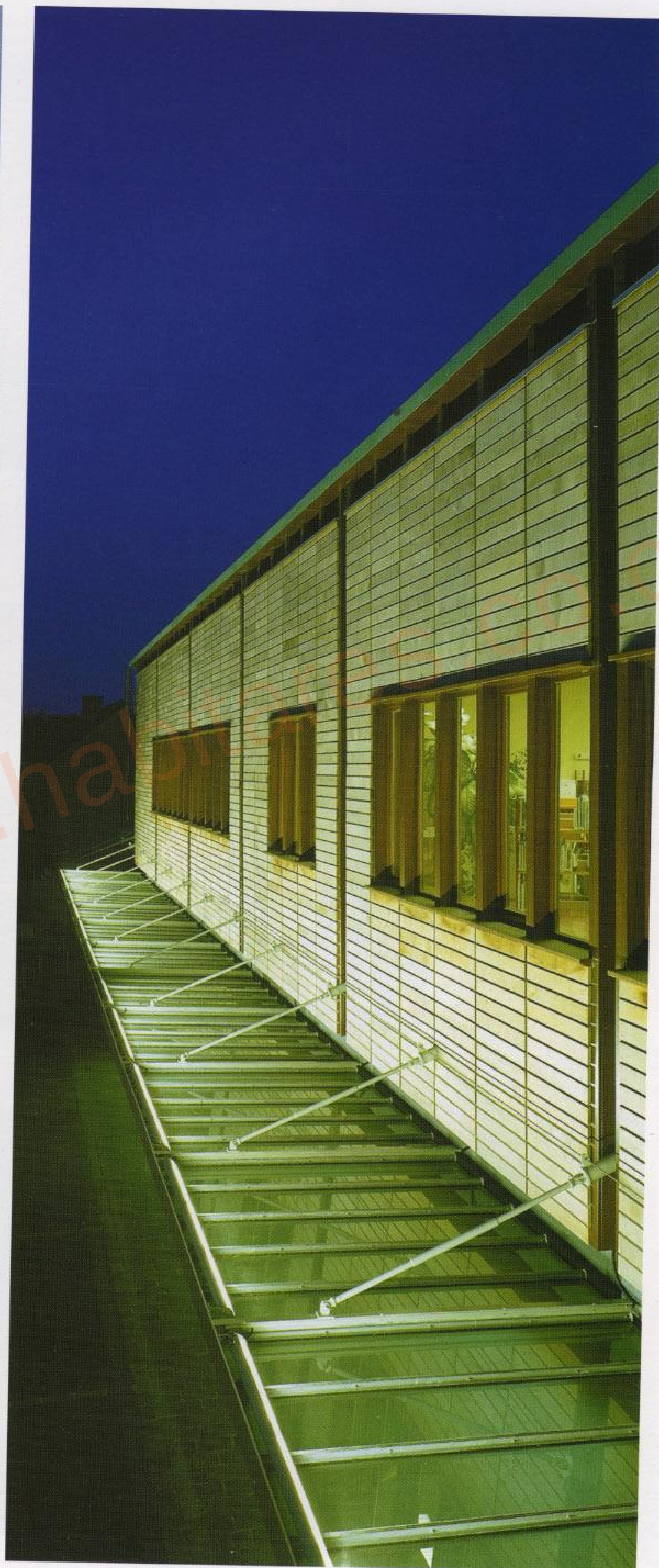
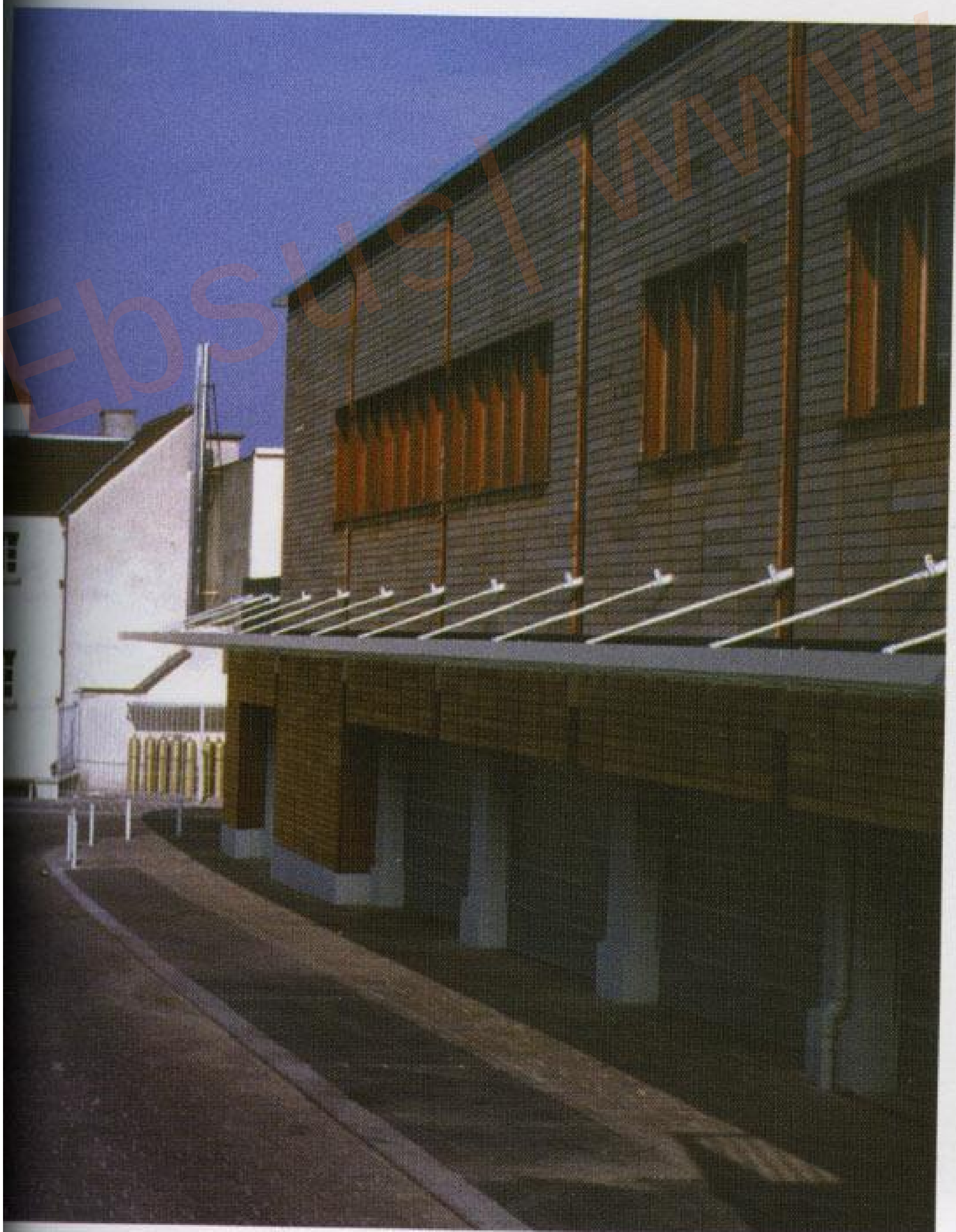
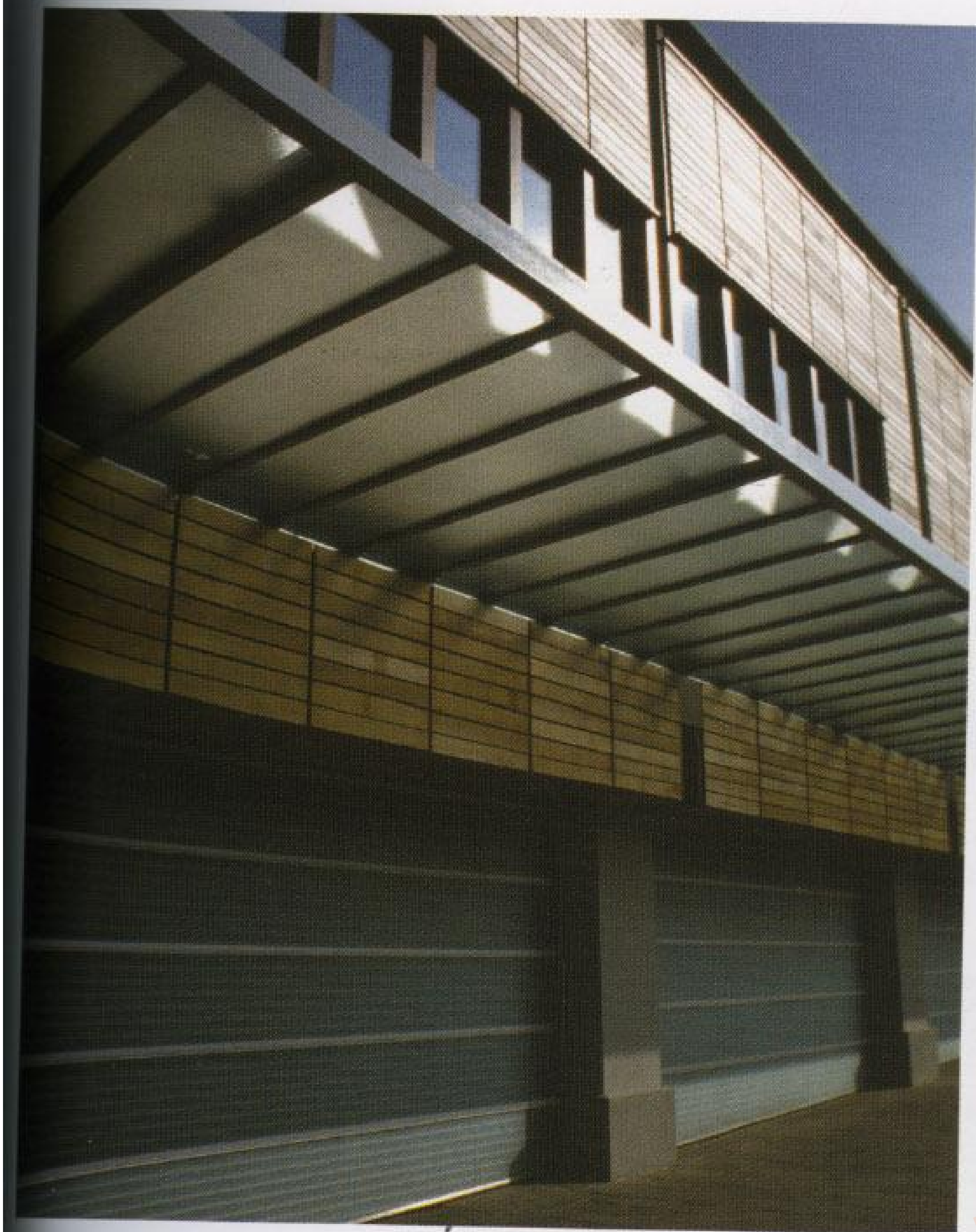


1. TP60 Tremco waterproof coat
2. Lightened cement skirting. Between 10-15 cm thickness
3. 5-cm-thick concrete layer
- 3(b). Cement skirting with non-slip finish over flagstone
4. Porphyritic cobblestone
5. 2 cm thick granulated asphalt
6. Lightweight concrete, between 7-9 cm
7. Expansion joint
8. (Tremco) 7-cm-long channel
- 8(b). (Tremco) 10-cm-long channel
9. Existing reinforced concrete structure
10. Existing reinforced concrete pillar
- 10(b). Installations conduit (in painted wood box)
11. Existing toothed cylinder
12. Flagstone pavement, min: 15 cm
13. Power supply (channeling of hot water via pers. elect. 230-400V, telephone)
14. Manual EF valve
15. Power supply busbar
16. Cable conduit
17. Lighting cables route
18. False wood ceiling (Naviflam de Isoroy)
19. Painted false ceiling
20. Built-in spot lighting
21. Hanging stall lighting
22. Metal structure



Detail of facade construction





Cristian Cirici & Carles Bassó

Vapor Lull

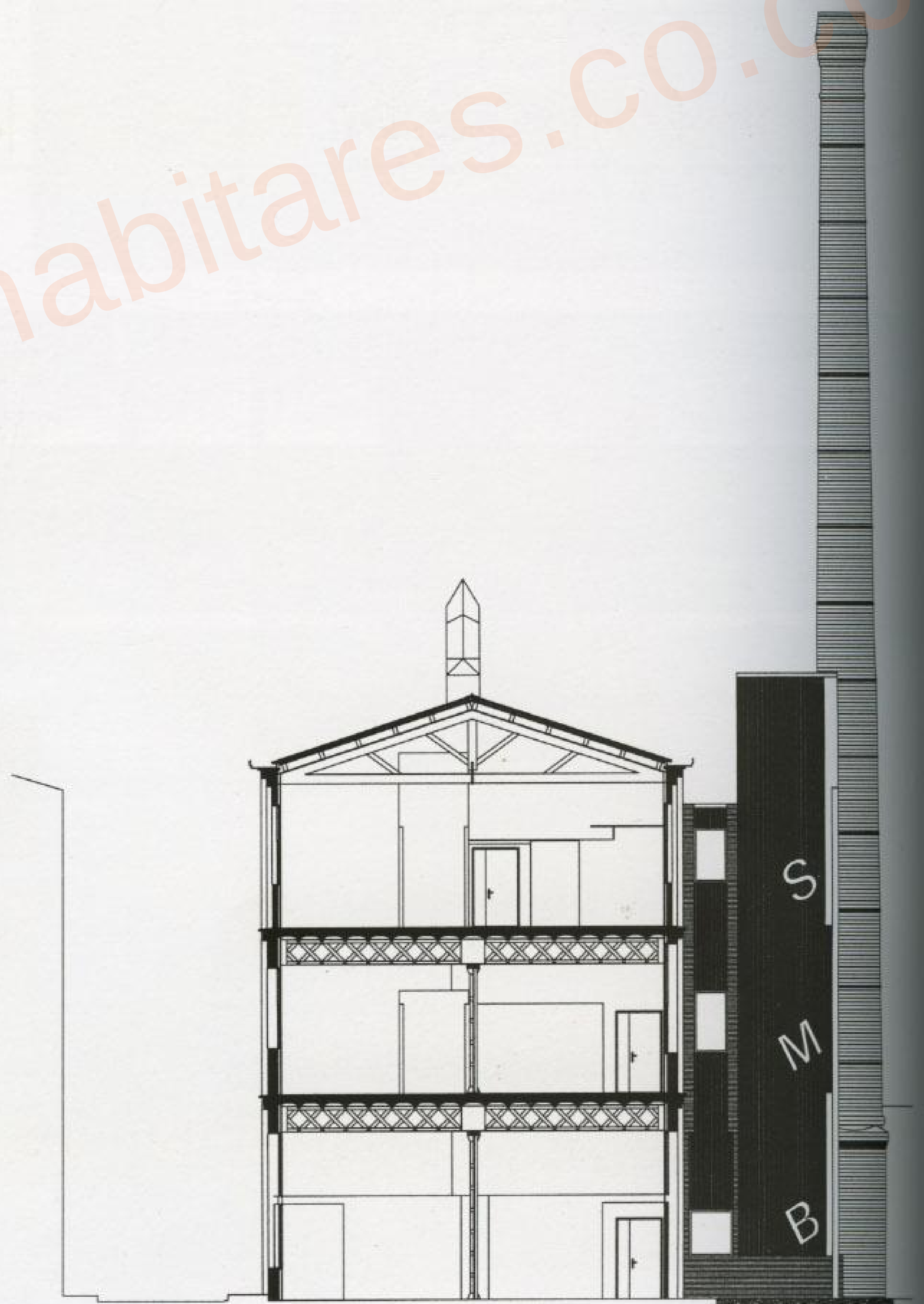
Barcelona, Spain

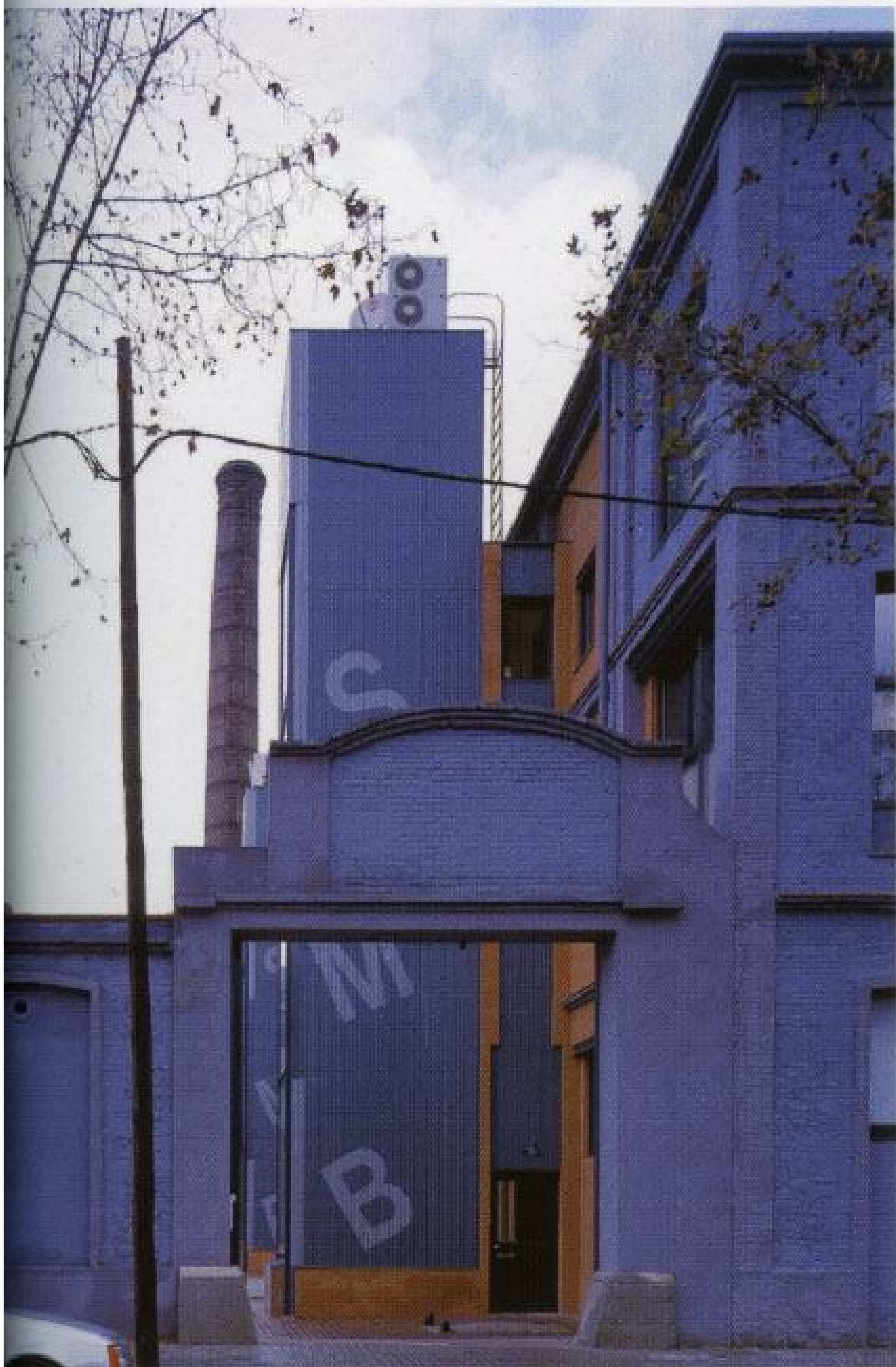
The Vapor Lull (a steam-driven factory), in an old industrial district of Barcelona, consisted of a set of buildings dating from the early 20th century which had been devoted to manufacturing chemical products.

The basic structure of the complex consisted of a long ground floor plus two floors, the highest of which had a sloping roof supported by a structure of wooden trusses. The complex also included a series of auxiliary premises adjoining the main building and a magnificent brick chimney measuring over thirty meters in height that was part of the steam engine that powered the factory. The architects decided to conserve the chimney in order to maintain a symbol of a time in which the whole district was full of steam-driven factories. The most suitable property for conversion into loft dwellings was the long main building. In order to create an open, private space and provide a one-vehicle parking space for each of the eighteen units into which the scheme was subdivided, a series of auxiliary buildings were demolished. To give independent access to each module of approximately 90 square meters, three sets of vertical communication elements were introduced, each with a stairwell and a panoramic elevator. Their formal expression gives the appearance of silos covered with enamelled corrugated steel. On the outside the main building was painted with silicate paint applied directly to the bricks, which were first stripped of their render.

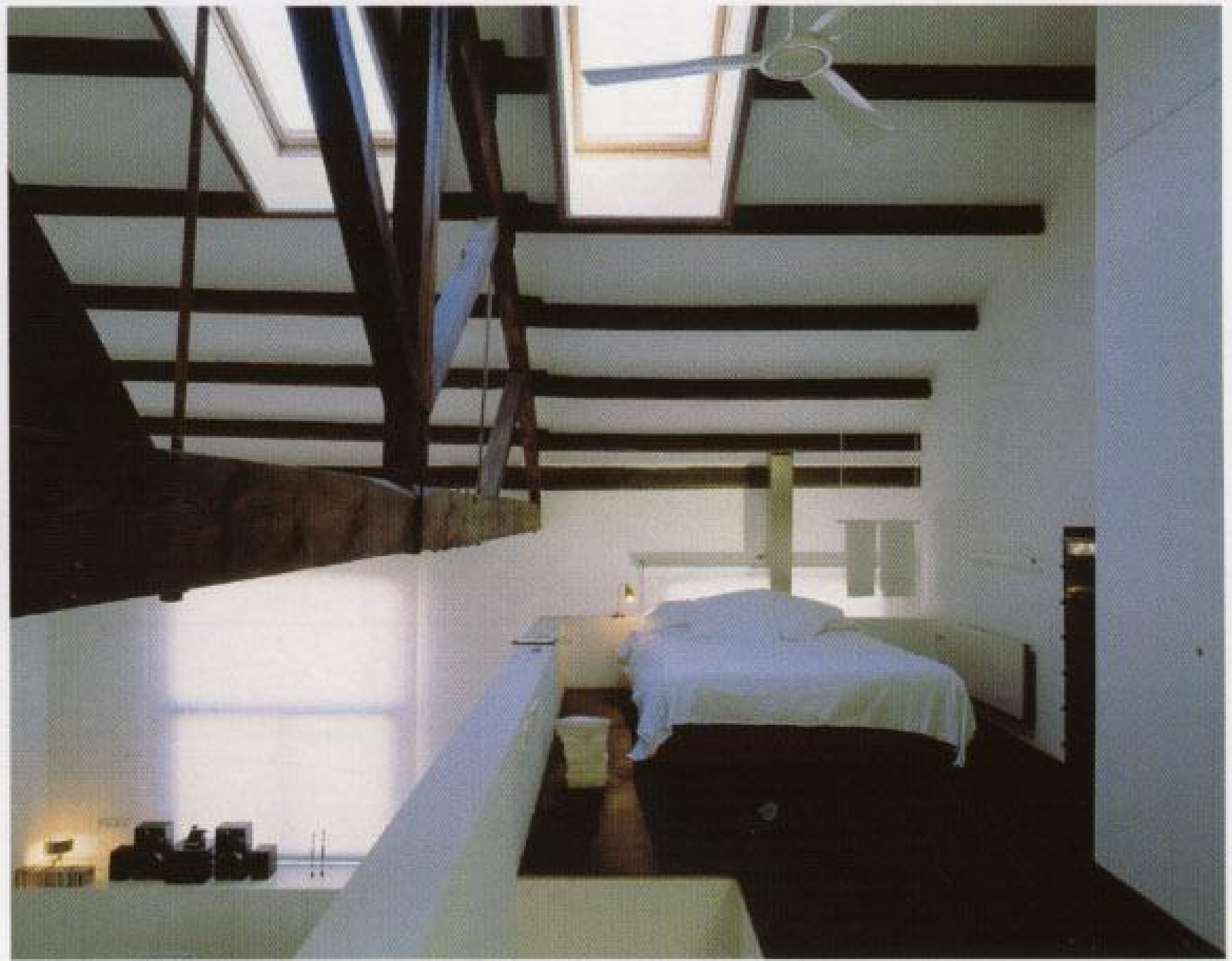
In the interior, the spaces were left free and unfinished, so that each loft could be arranged according to the wishes of the different interior designers that were chosen to finish off the scheme. The layout and decor of this loft are by Inés Rodríguez. It is an two-level apartment in which a mezzanine houses the bedroom and a bathtub. It is a curious habitat in which the light and the space create an atmosphere of elegance.

Photographs: Rafael Vargas











Large spaces with bright, clear walls predominate in this apartment. The most outstanding features at first sight are the wooden trusses in the whole dwelling and the polished concrete floor.



Aneta Bulant Kamenova & Klaus Walizer Conversion of Villa Sailer

Salzburg, Austria

The owners of this villa are art collectors who wanted to connect the house to the garden with spaces that should be protected from the weather and which could be used year-round. The brief was compatible with the architects' idea of using ecological building techniques to reduce climatic differences.

After eliminating all the unnecessary building elements that were added in the '50s, the form of a closed prism reappeared. On the north side, a garage for two cars and an entrance in the style of a small porch enclosed in satin-finish glass were added, both connected with an overhanging glass roof.

The main interest of the architects was to open the house toward the garden located to the south. To achieve this, they created a large terrace in which the glass-covered garden meets a pergola with tensed cables. The key to this spatial ensemble was to obtain a passage to the exterior through different climatic areas, and also to create a "membrane space". The building is therefore transformed into an activating organ for perceiving the changes of nature.

A special characteristic of this winter garden is its construction technology. The glass cube has a skin of insulating glass and a glued glass-only construction. The basic structure consists of two columns screwed to two beams at the front, constructed in triple-sheet laminated glass. The roof boards of isolated toughened safety glass with "fritted" ceramic patterns, casting 40% shadows, are glued to these beams. The minimal number of screwed connections is not part of the carrying structure, but has been caused by the necessity of faster drying-time of the silicon-adhesive (as the building was constructed in winter).

Another innovation is the frameless door of insulating glass, which is the first of its kind. This type of construction in which the glass is secured by adhesive is a technological innovation that had never been used in Austria, where the climate is quite harsh.

The use of a single material, glass, and the simple details of the structure give this high-tech assembly the appearance of a simple construction. Through this paradox the architects avoid the effect of "technical expressionism".

Photographs: Rupert Steiner / Archiv Eckelt-Glas



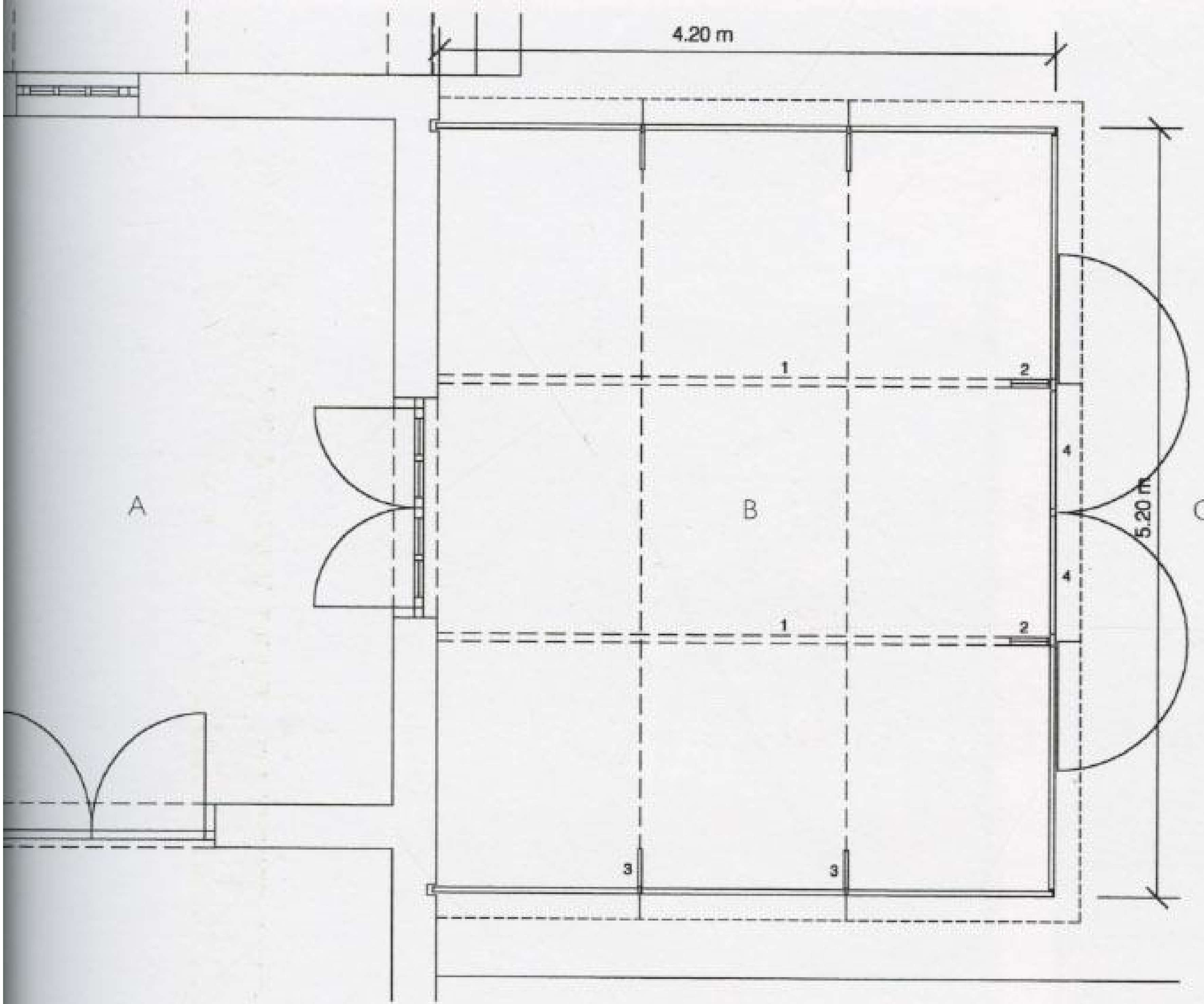




Cross section

The structure of the main entrance of the house becomes a curious, transparent room in which the aim is to emphasize the exterior beauty without fear of losing privacy. A smaller glazed structure is found at the rear entrance.

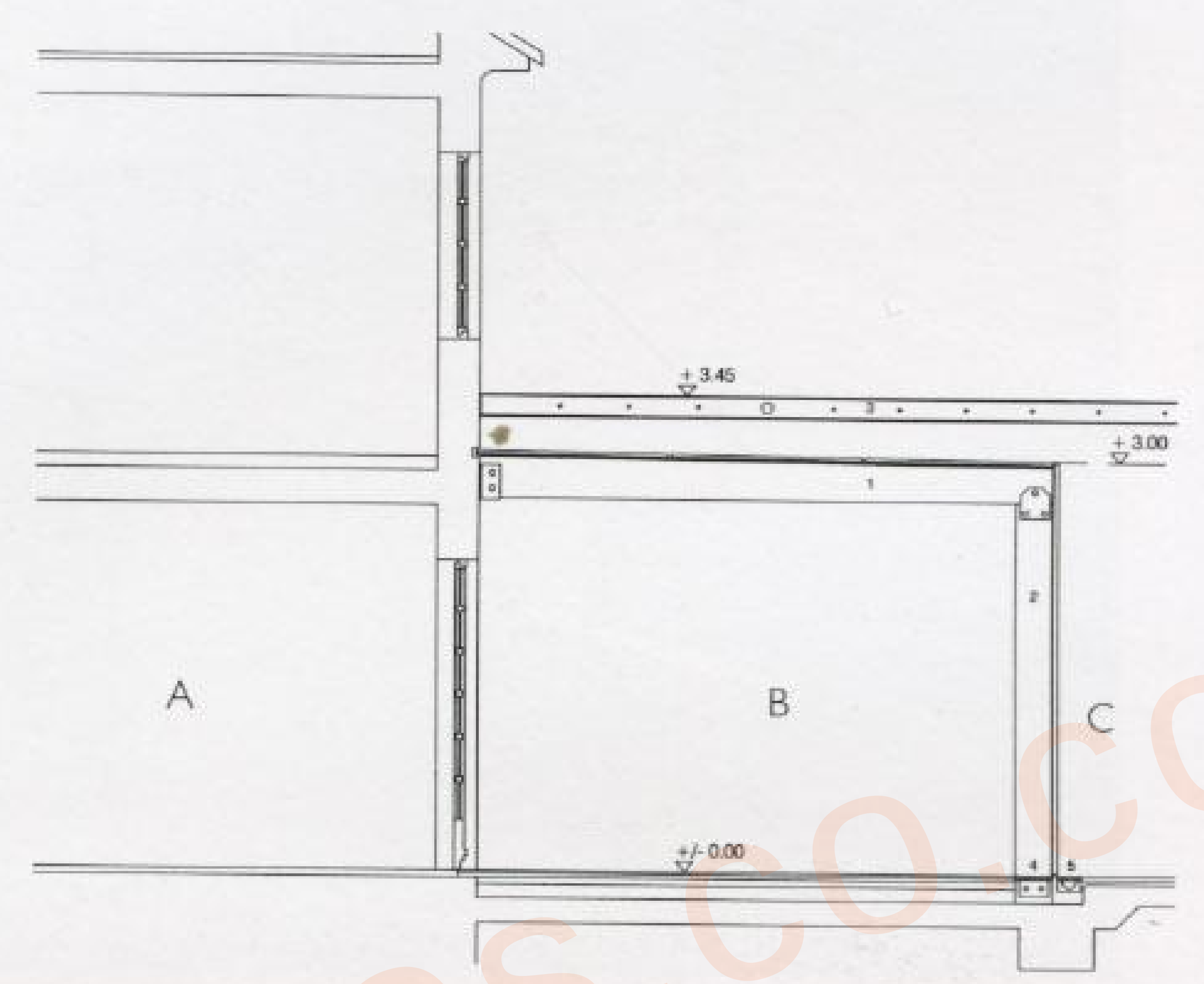


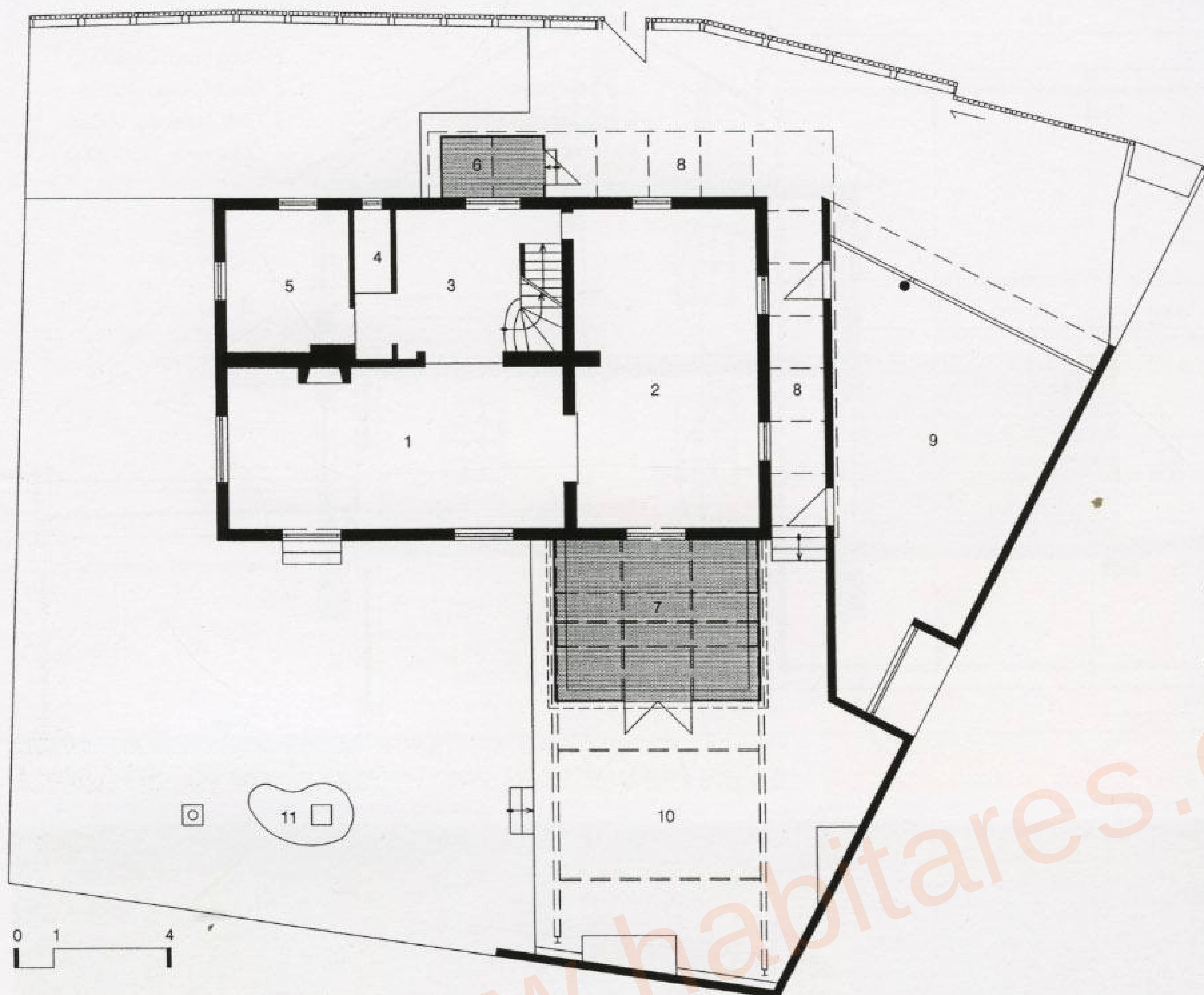


Ground section

- A. Music room
- B. Winter-garden
- C. Terrace

- 1. Glass beam 36/300
- 2. Glass column 36/256
- 3. Glass fastening 18/256
- 4. Glass door 1750/3000





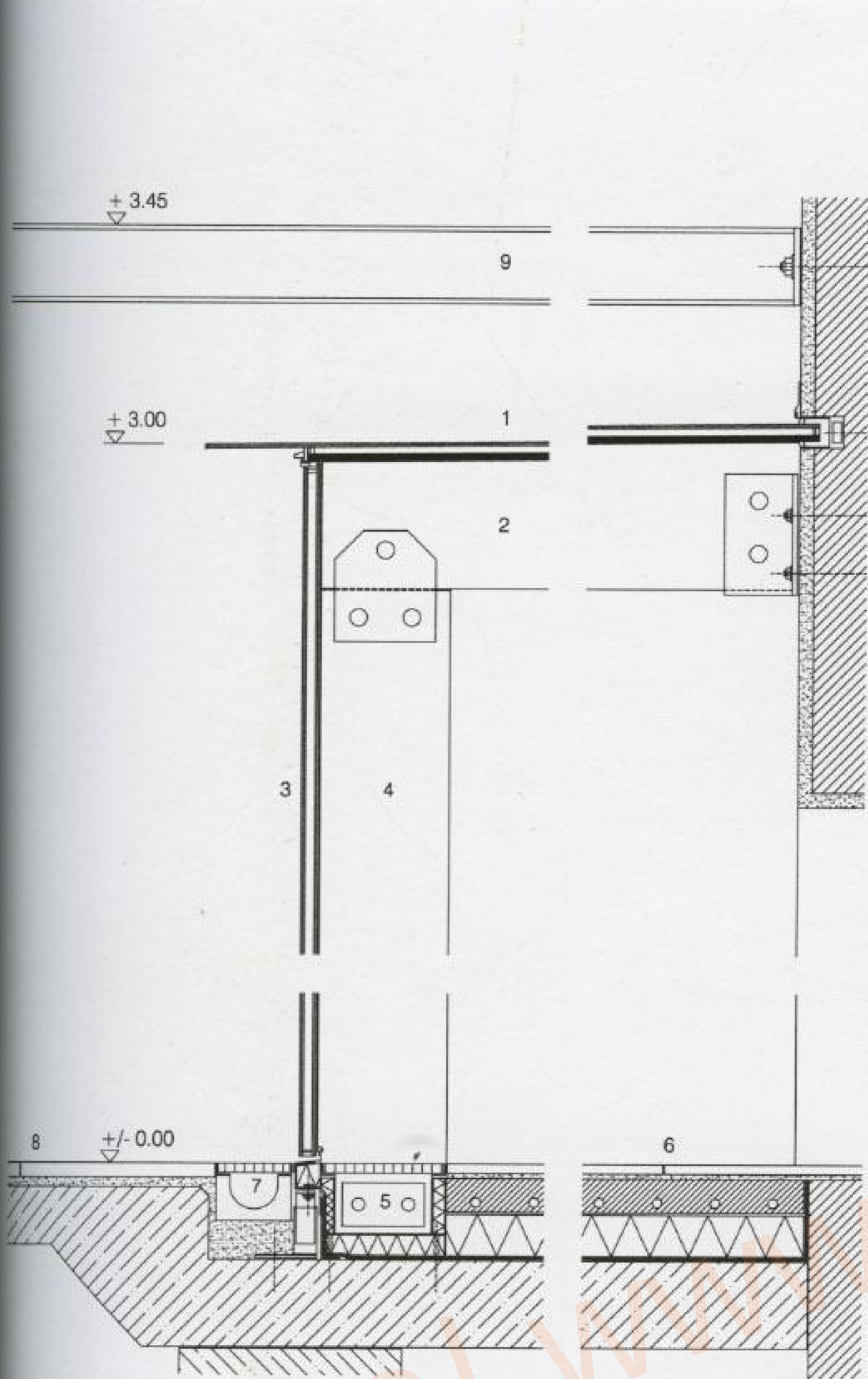
Ground floor plan

1. Living-dinning-room
2. Music room
3. Entrance hall
4. Bathroom
5. Kitchen
6. Porch
7. Winter garden
8. Glass roof
9. Garage
10. Terrace with pergola
11. Fountain with sculpture



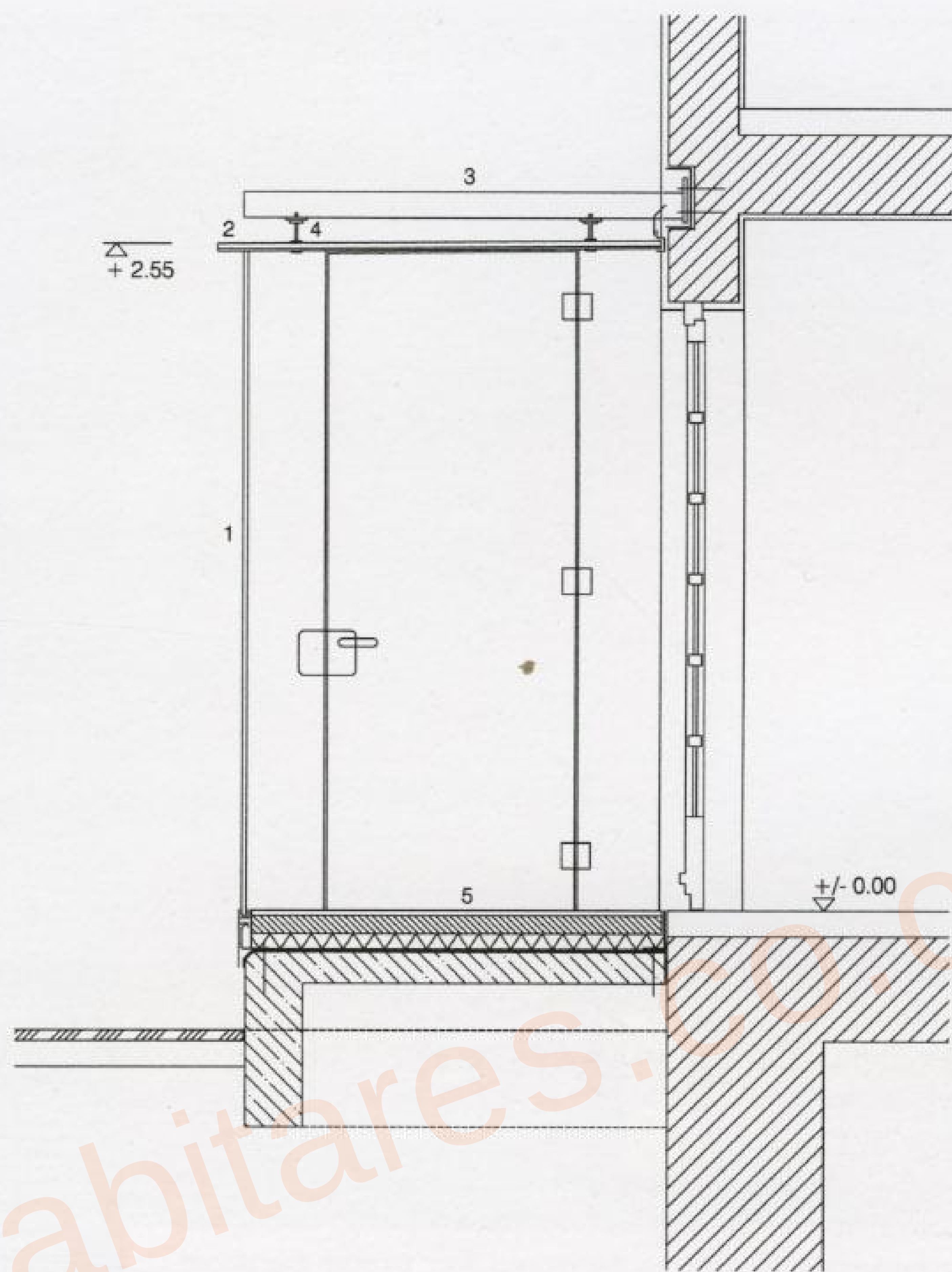






Section wintergarden

1. Triple glazing, consisting of 8 mm layer of non-tinted glass, 12 mm air cavity and two sheets of 12 mm thick toughened glass laminated together (with "fritted" ceramic point-pattern of 40% shadowing-capacity)
2. Glassbeam 36/300 mm
3. Double glazing 30 mm
4. Glass column 36/268 mm
5. Heating duct
6. Limestone paving 20 mm
Bed of mortar 5 mm
Plaster with underfloor heating 75 mm
Insulation layer against humidity 80 mm
7. Prefabricated elements of drain
8. Limestone paving 40 mm
Bed of mortar 30 mm
Concrete 120 mm
9. Pergola HEA 160



Section of porch and glass roof

1. Toughened glass
2. Two 8 mm toughened laminated sheets
3. Galvanized steel-sword 125/20 mm
4. Point-fixing stainless steel
5. 16 mm mat of brush
70 mm plaster
50 mm roofmate insulation
Layer against humidity



Roberto Menghi Castle in Lodigiano

Lodigiano, Italy

The aim of the project was to restore the north-western part of the Castle, modernizing the interior and making it fully habitable without spoiling the unique character it had taken on over the years.

New connections have been made between the ground and the first floors through the insertion of two new steel spiral staircases with steps in solid bay oak; the existing straight staircase in stone was resurfaced. The horizontal structures on the first floor, original beams and shelves in bay oak, were restored and reinforced with a special procedure based on resin and metal inserts. The existing terracotta tile floors were levelled off and integrated with new hand-made tiles of the same size and in the same clay (which is still found in the area) as the old ones. To solve the problem of rising damp, which has been penetrating the wall for centuries, an insulation system using "active electro-osmosis" has been adopted with excellent results.

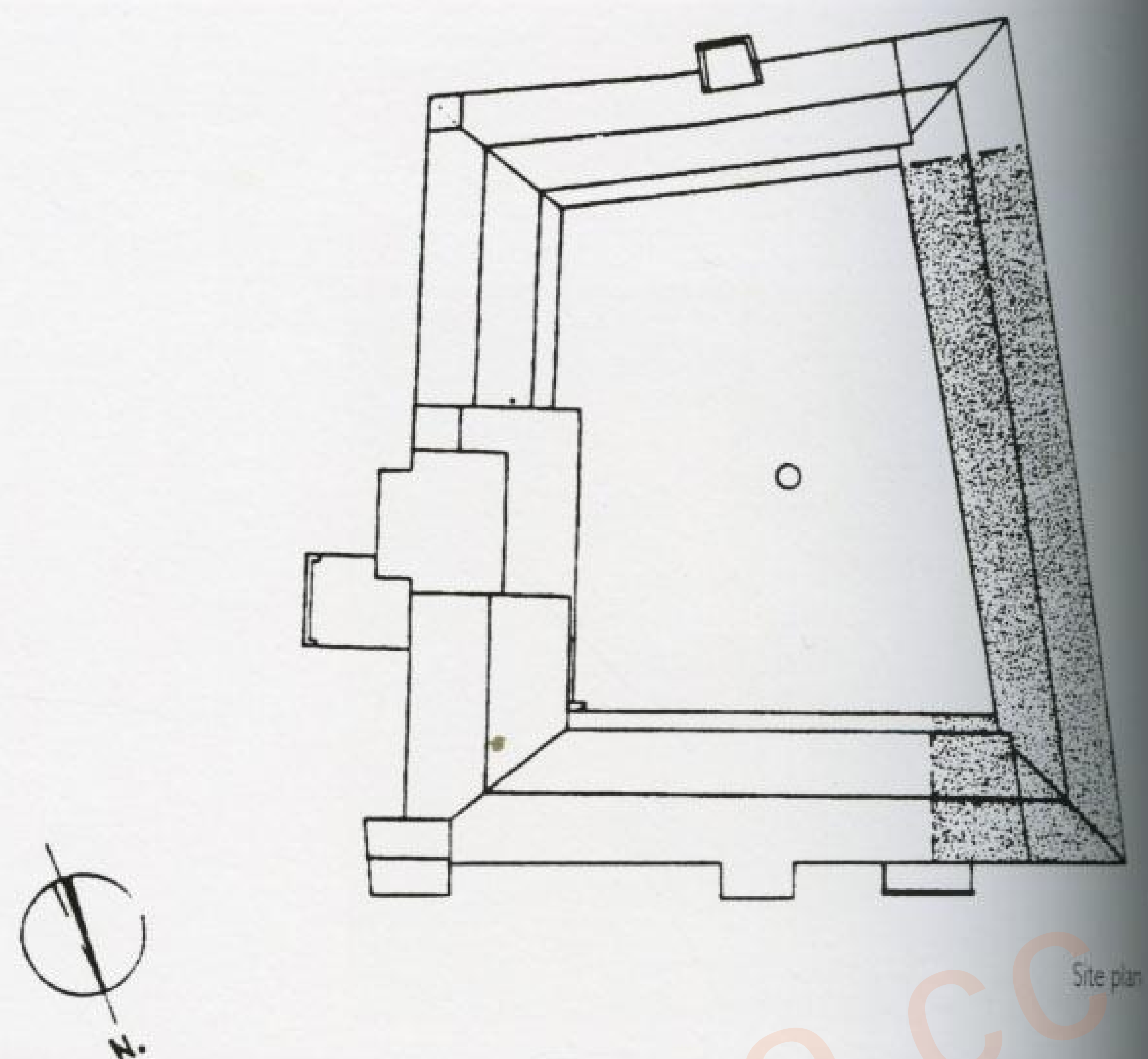
The project also creates an intermediate level between the ground and the first floor, in part adapted as a study-library facing over the main hall, in part used as a service area: cloakroom, laundry, etc. The six meter ceiling height typical of the age has been maintained for the entrance hall, part of the main hall and the whole kitchen. The intermediate level has been made, like the stairs, using steel structures, but with flooring in Swedish pine.

The two stairways and this last space were designed and constructed with materials that contrast with the original context, in order to highlight their super-structural and "removable" nature. Bedrooms, bathrooms and closets have been fitted into the space situated above the pointed arches. The outer wall of the bedrooms overlooking the courtyard has been moved back from the rest of the façade in order to make room for a long (approximately two meters in width) balcony, above the arches.

The Castle looks like a fortress with a moat, having surrounding walls and a shortage of apertures, with a consequent shortage of light and air in the rooms. This problem was solved by reopening some of the original apertures that had been walled over and making some new horizontal slits under the western eaves.

The roof has been restored and insulated, maintaining the existing cover in bent hand-made tiles.

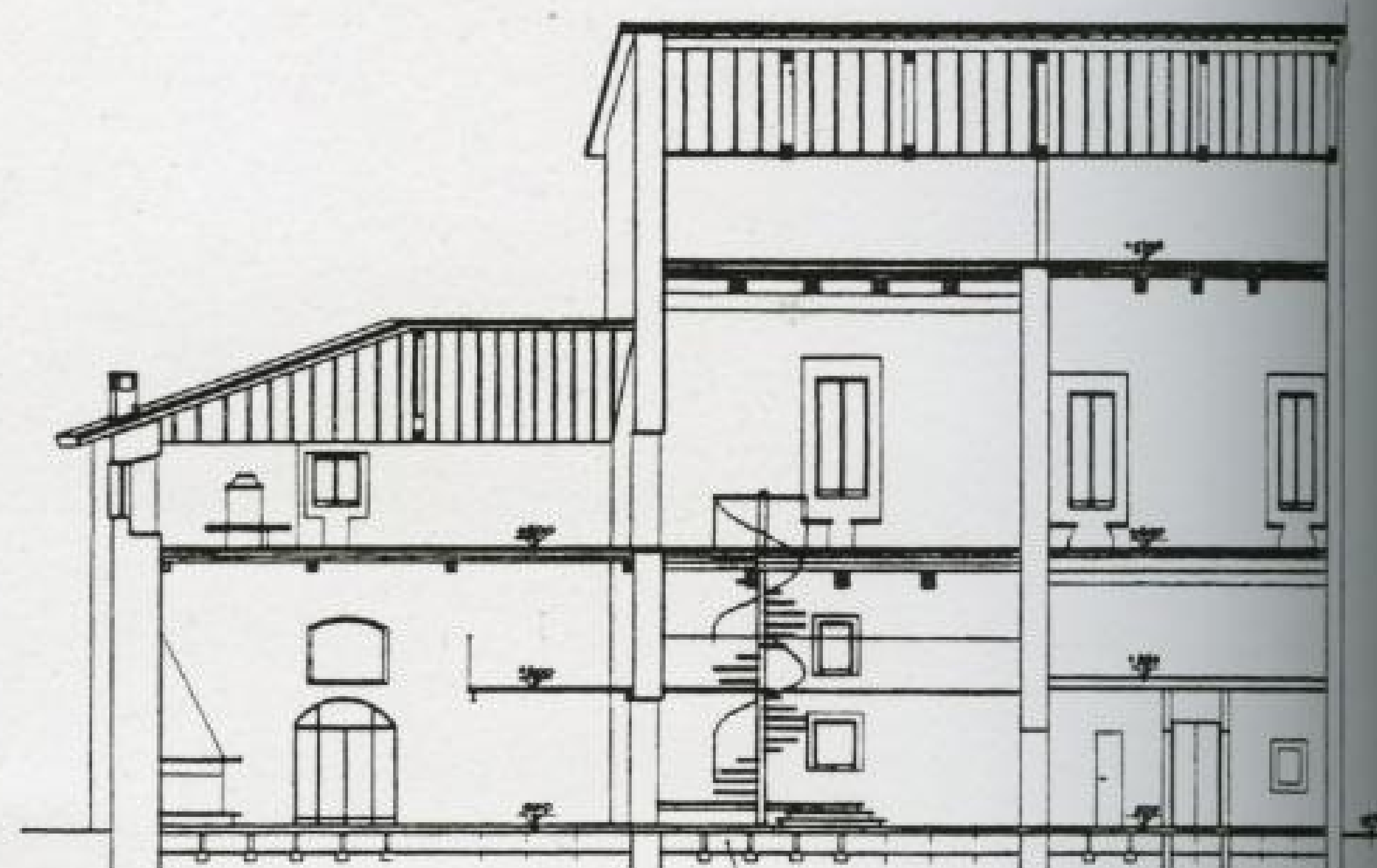
Photographs: Melina Mulas





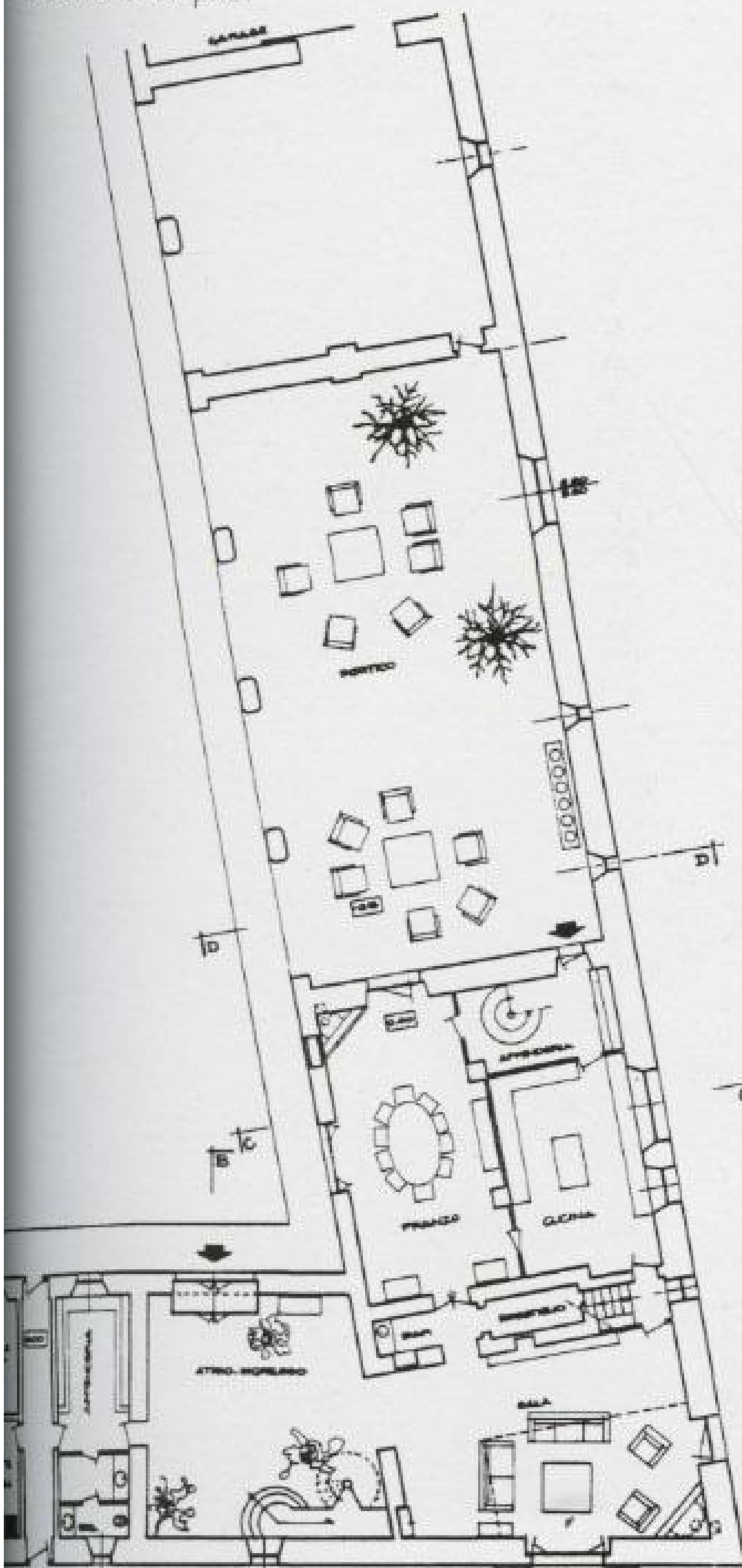


View of the large courtyard of the castle, with large porticoes providing spaces protected from direct sunlight.

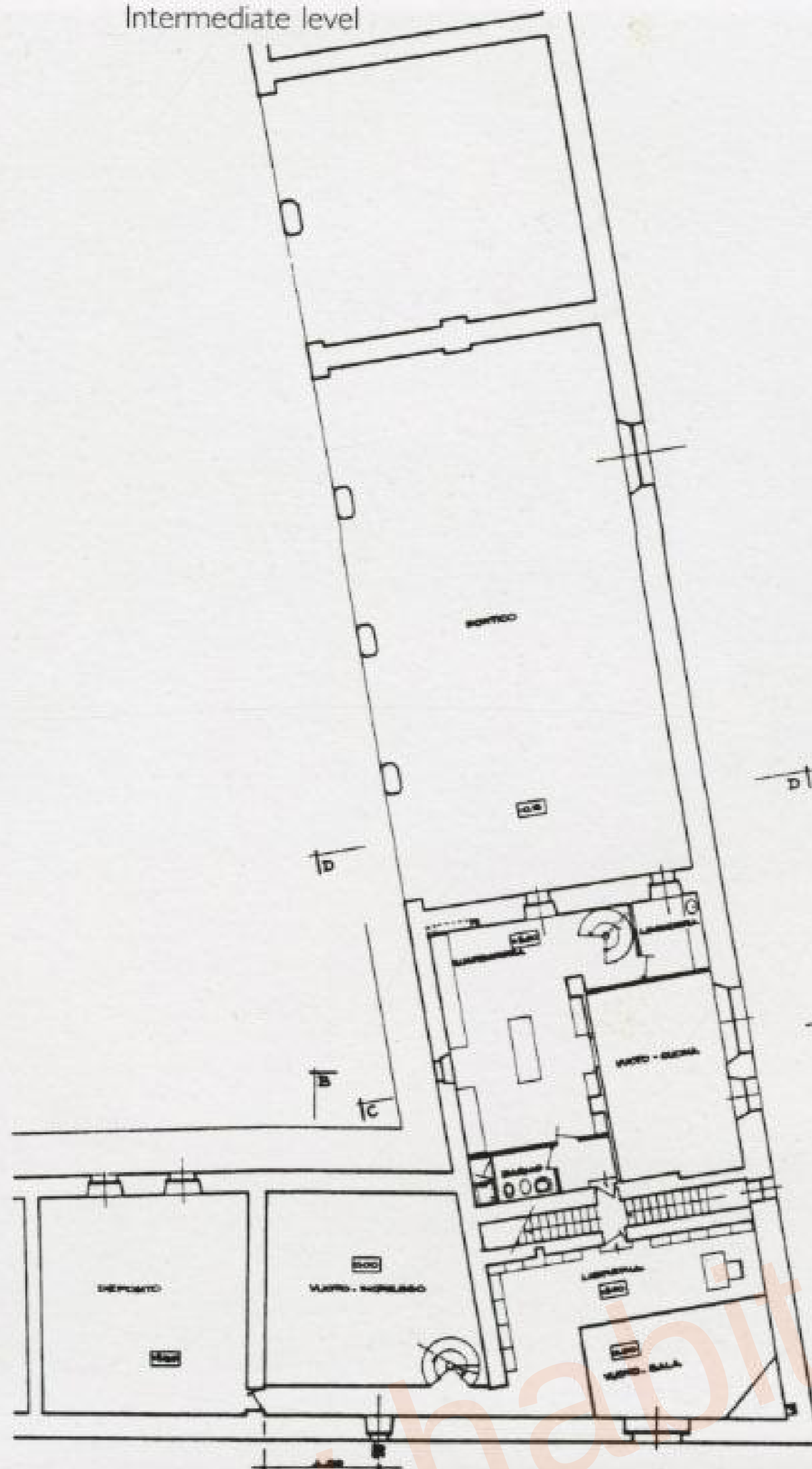


Section A-A

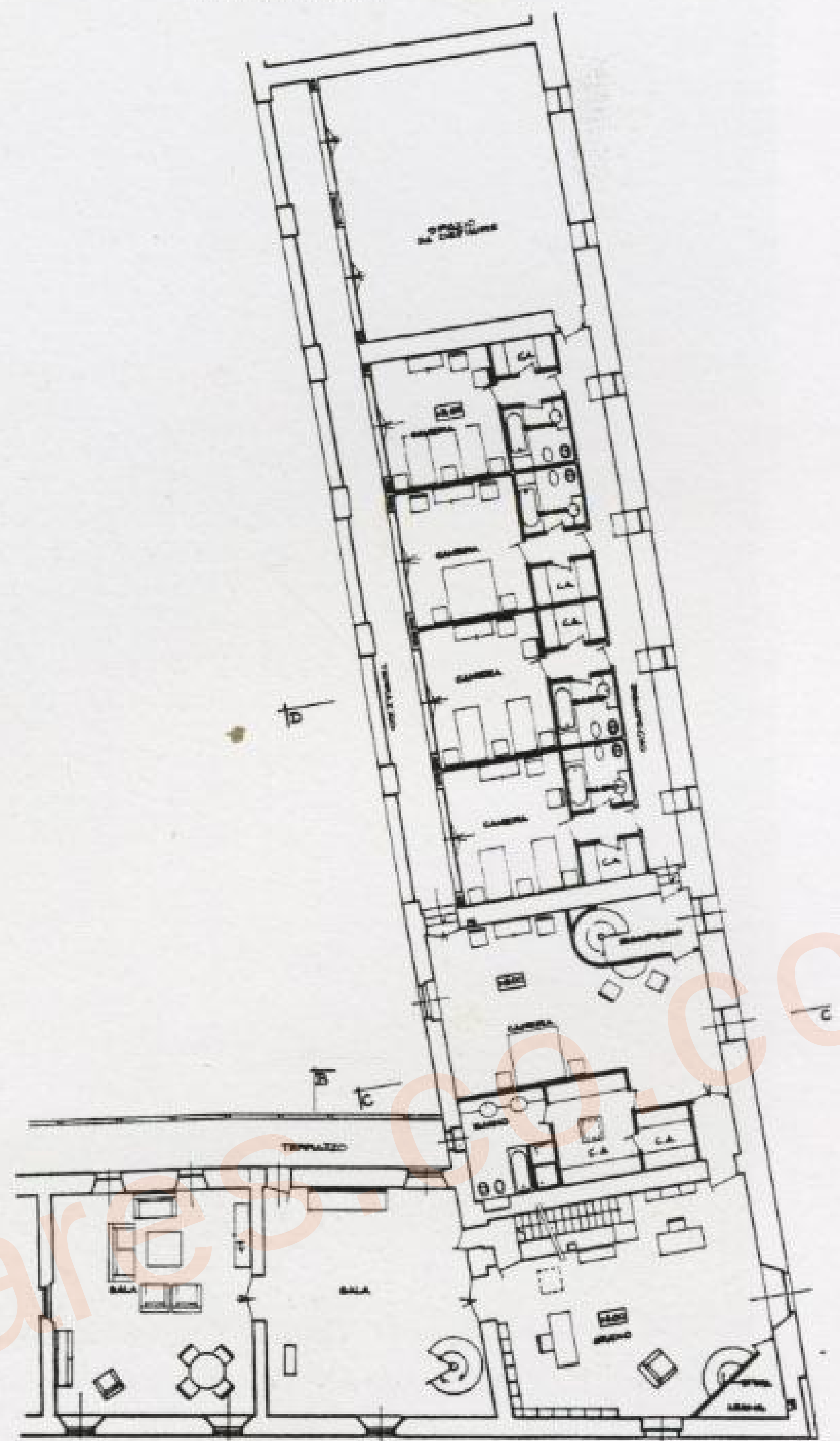
Ground floor plan



Intermediate level



First floor plan



Part of the work consisted of inserting a new level between the ground floor (6 meters high) and the upper level, and establishing a new vertical connection by means of a new spiral staircase with solid oak steps.







The original loadbearing structure made of wooden trusses has been treated with resins for conservation and reinforced with metal elements.





Massimiliano Fuksas Architetto Studio in Rome

Roma, Italy

Fuksas Associati's studio occupies three floors of a 16th-century building located in the Piazza del Monte della Pietà, in the heart of Rome. The exterior of the building is not the reddish colour characteristic of the houses in the city, but has been painted pale blue. Wooden doors are used for the entrance, on the first floor. The office gives a rather chaotic welcome to the visitor: original elements cohabit with later interventions that are given less emphasis. A glass wall separates the entrance hall from a meeting room and leads to the secretarial area without modifying the original dimensions of the room. The most significant characteristic in this office is its walls: although they are decorated in very different ways, all seem to exhibit abstract images on their surface. The former occupants of the house have left their marks over the centuries by means of layers of colours on the walls; these were sanded and polished until the surface was smooth, and finally treated with wax. Thus, no wall is the same as another, each one has its story to tell. An interesting case is a room that the former owner used as a toilet: after removing different layers of paint, the frescos of an old private chapel were discovered. This way of revealing history demonstrates the close relationship of the architect with Rome, his city, the city of strata as it is now defined.

The constant presence of the past does that new proposals are absent: the glass lift that breaks through the wooden beams of the ceiling in another room is a good example of the coexistence of new and old. This lift leads to the second floor of the studio, where most of the forty employees work, divided into groups according to projects. Here, walls subdivide the study into smaller spaces with glass doors on steel hinges.

Each room seems to be the antechamber of the previous one, there are no hierarchies or indications to guide the visitor. Even the furniture seems to have found its place in a fairly random way. All the work positions have a computer, but their location is not fixed. The third floor houses the most silent environment of all. It is accessed by a smaller elevator that also leads to the roof. As on the first floor, here the windows are large, and the light that penetrates into the interior through the windows transforms the walls into striking reliefs.

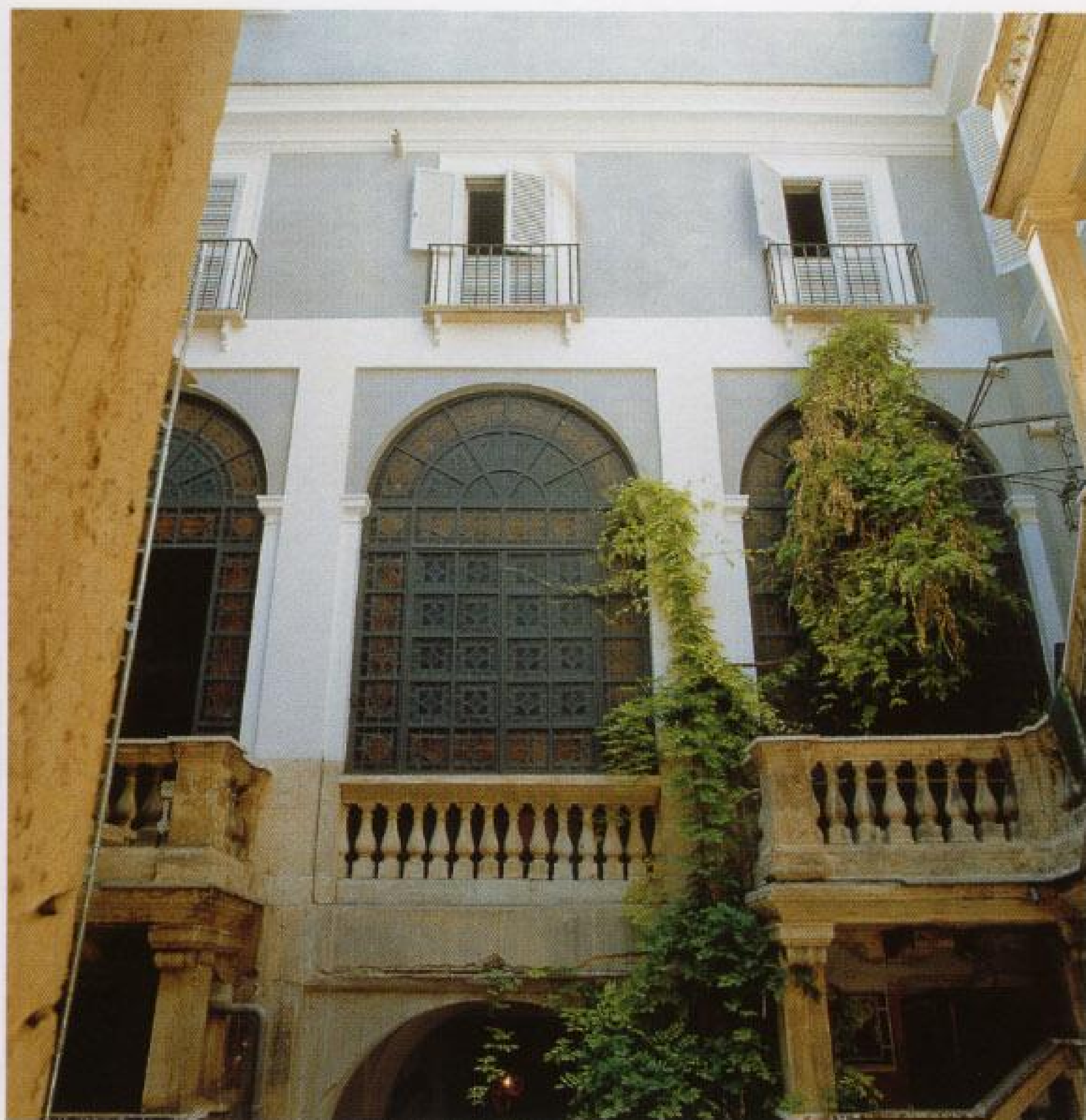
The exterior of the building is not the reddish colour characteristic of the houses of the city, but has been painted pale blue. Wooden doors mark the entrance, on the first floor.

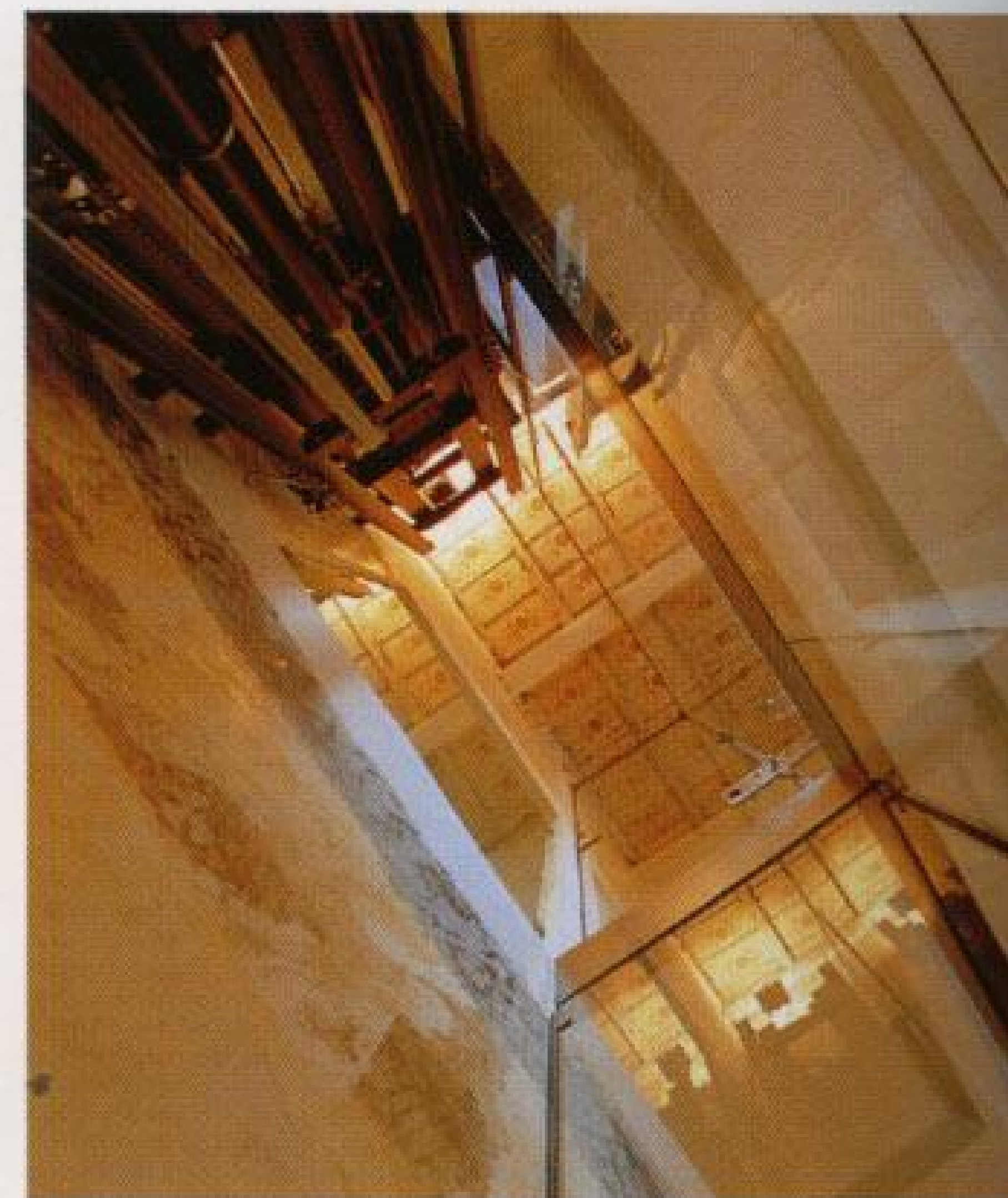
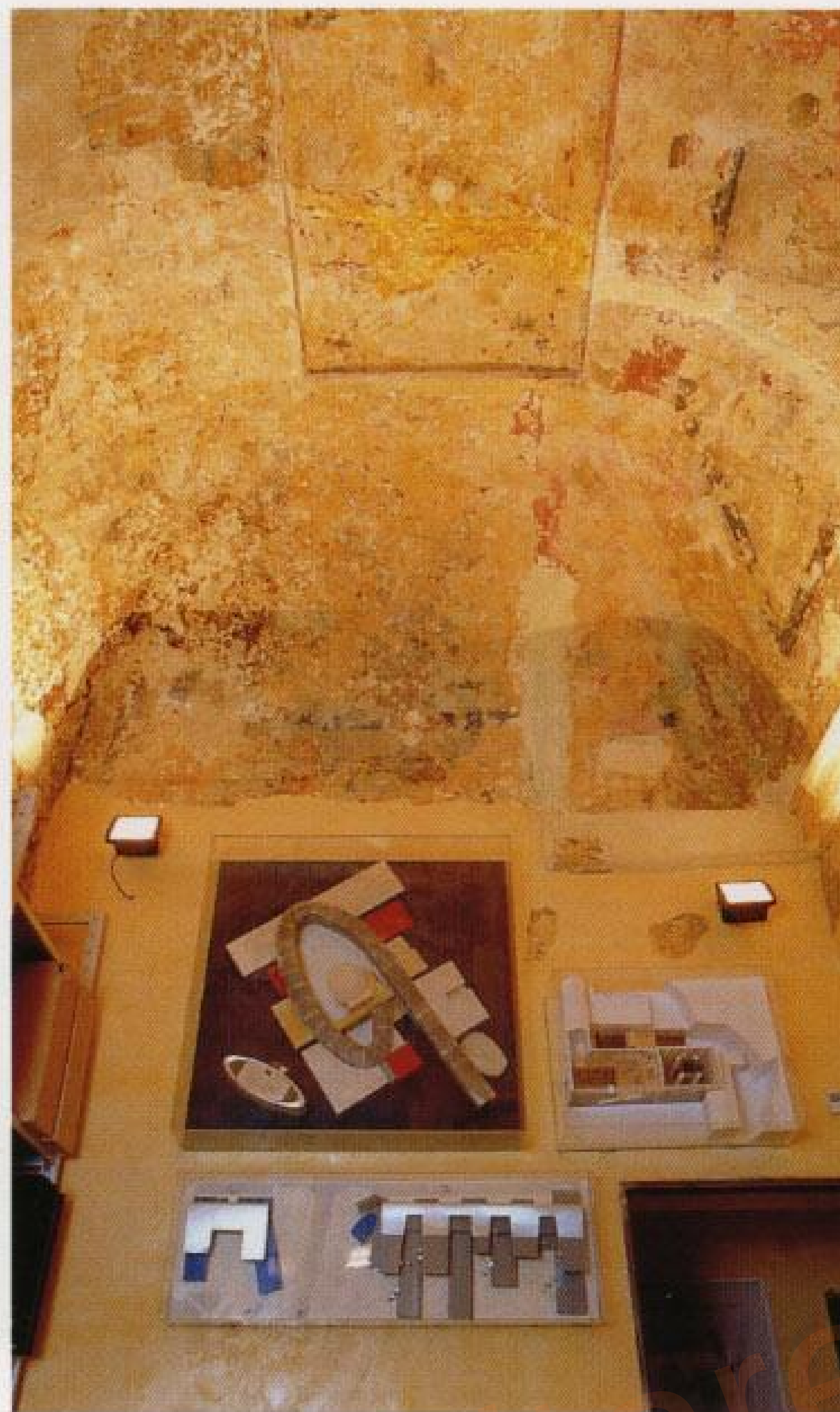
The inner courtyard and the worn staircase of this 16th-century palazzo suggest the entrance to a dwelling when in fact they lead to an architecture studio.

On the upper floor, the wooden structure that supports the roof has been left exposed and painted the same colour as the walls. The combination of the original structure of the building with the furniture of the office, some of which was designed by the architect, creates a pure and dynamic environment.

Photographs: Giovanna Piemonti







The first things that the visitors notice in the secret room are a painting of the architect and posters from exhibitions of his work, covering the historical walls like a collage. A glazed elevator leads from a conference room on the first floor to a room above it equipped with a printer, a server and a photocopier.

Right: A glass lintel divides the entry area from a conference room. The panes are held in place with filigree sash angles made of steel.

